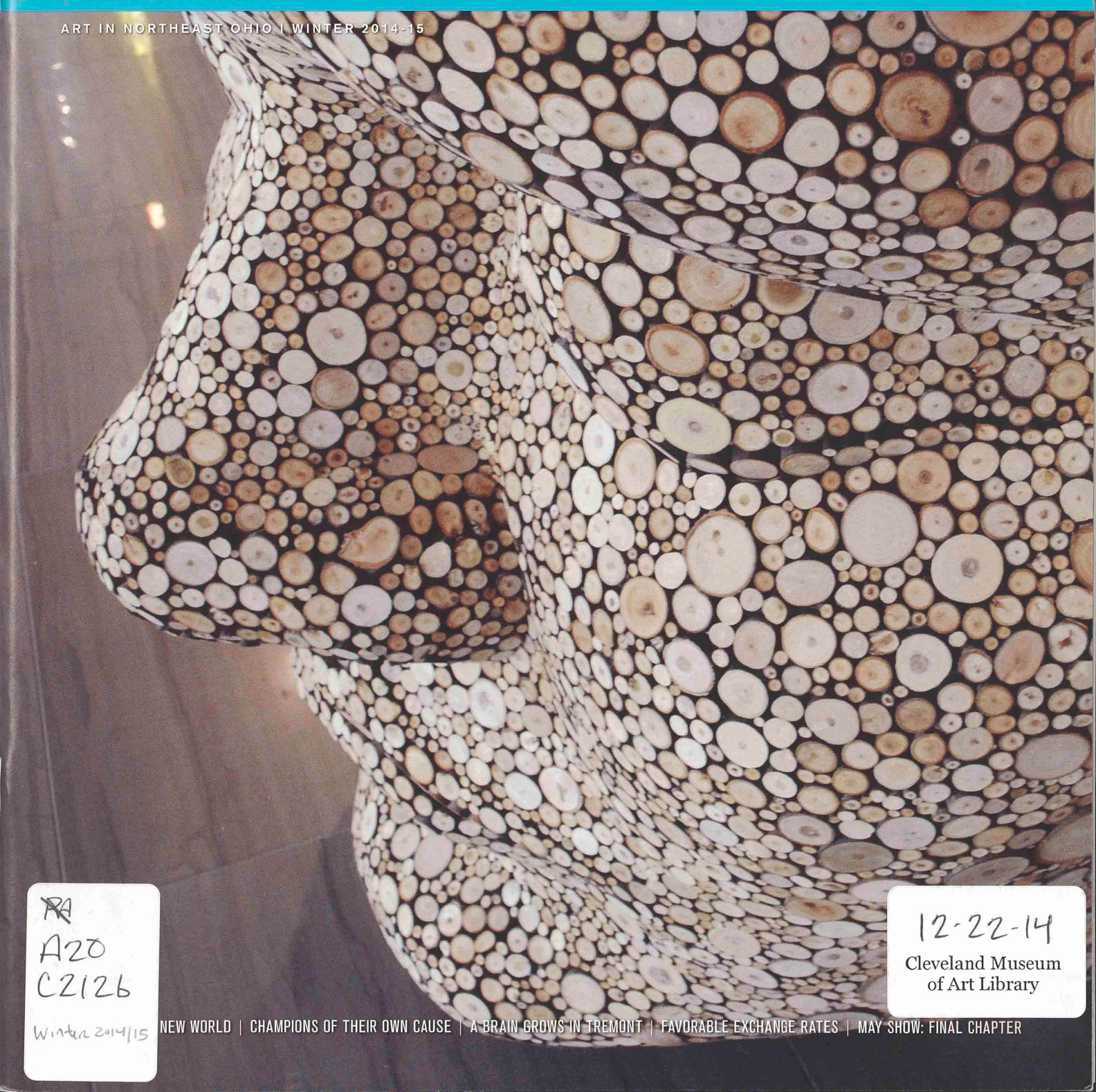
CAN JOURNAL

A PUBLICATION OF THE COLLECTIVE ARTS NETWORK | CLEVELAND

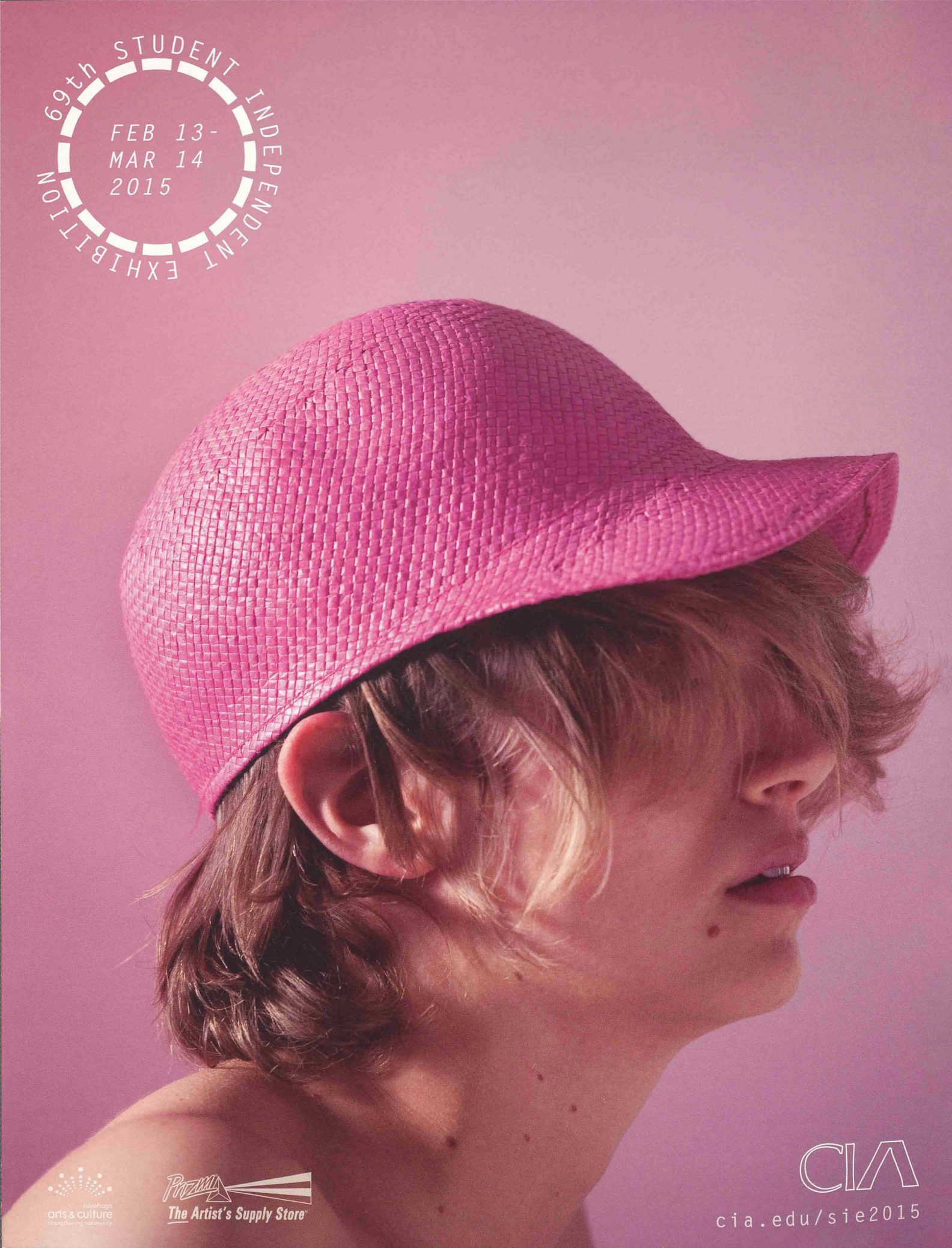
ART IN NORTHEAST OHIO | WINTER 2014-15



RA
A20
C2126
Winter 2014/15

12-22-14
Cleveland Museum
of Art Library

NEW WORLD | CHAMPIONS OF THEIR OWN CAUSE | A BRAIN GROWS IN TREMONT | FAVORABLE EXCHANGE RATES | MAY SHOW: FINAL CHAPTER


69th STUDENT INDEPENDENT EXHIBITION
FEB 13-
MAR 14
2015
cuyahoga
arts & culture
strengthening community
PRISMA
The Artist's Supply Store
CIA
cia.edu/sie2015

TOGETHER WE WILL DO BETTER

I believe in working for the greater good of all and I am proud to support an organization that shares this value.

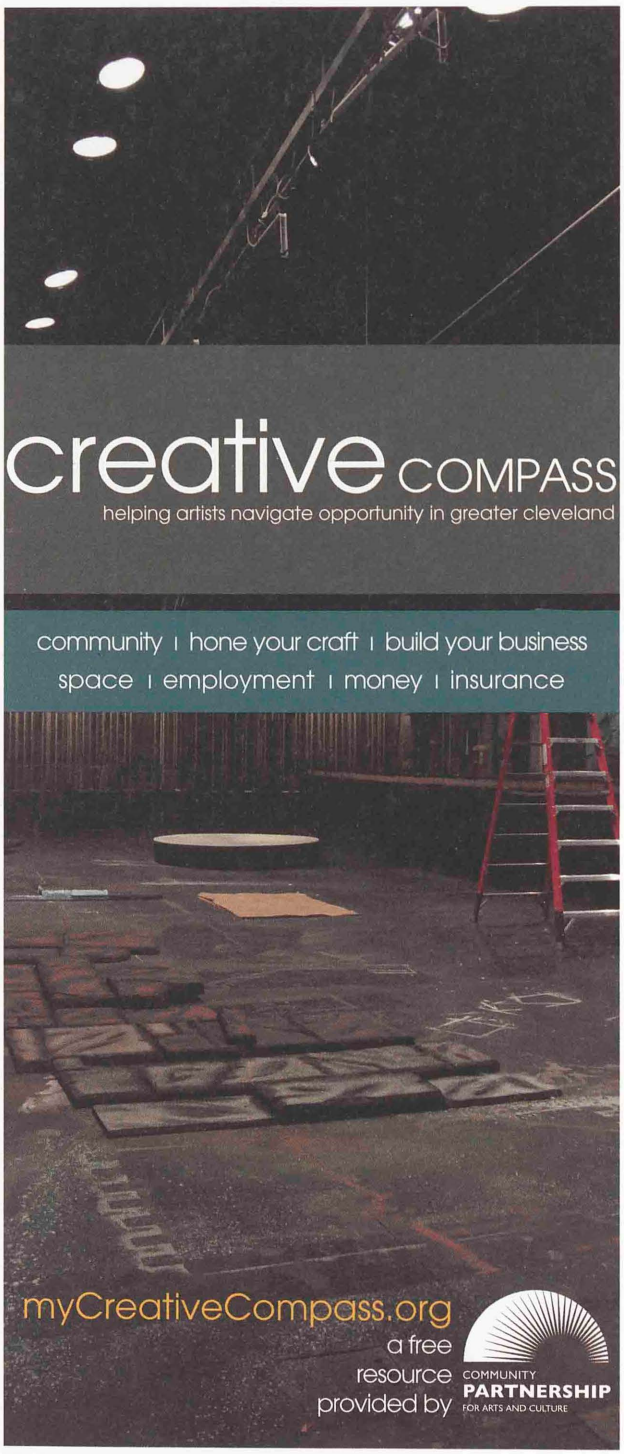
– Ken Lanci, Chairman

consolidated solutions®

TECHNOLOGY • PROMOTION • PRINT

1614 E. 40TH STREET • CLEVELAND • OHIO • 44103

www.csinc.com


creative COMPASS
helping artists navigate opportunity in greater cleveland
community | hone your craft | build your business
space | employment | money | insurance
myCreativeCompass.org
a free resource provided by
COMMUNITY PARTNERSHIP FOR ARTS AND CULTURE

made possible by

Cleveland Foundation · cuyahoga arts & culture · The George Gund Foundation · The Kresge Foundation · Kulas Foundation · John P. Murphy Foundation · Ohio Arts Council

THANK YOU

Thanks to feedback from member organizations, the Winter 2014-2015 issue of *CAN* has been published before Thanksgiving. So we begin this issue with gratitude to our members for helping us get on top of things, calendar-wise.

Thanks to all of *CAN*'s contributors not only for filling these pages with stories, but for creating the programming that provides the plot. All of you make Cleveland and Northeast Ohio a better place to live, work, and make art.

The Collective Arts Network continues to grow, and needs constant guidance and advice as we take steps to meet the demands of growth and sustainability. For legal support we are grateful to The Milton A. Kramer Law Clinic Center and the Case Western Reserve University School of Law.

The CAN's continual evolution as an organization is made possible by members and supporters, and for that we can't thank them enough. Thanks in particular to Wally Lanci and Consolidated Graphics for believing in CAN and for giving this collective effort an enormous boost. Thanks also to PNC Bank for recognizing the value of collaboration and helping it along.

Finally, thanks to you, our readers, for holding up your part of this dialog. You are the reason we do what we do.

EDITOR/PUBLISHER
Michael Gill

DESIGNER
JoAnn Dickey

SR. ACCOUNT EXECUTIVE
Carlos E. Ramos

FOUNDER
Liz Maugans

CAN Journal is the quarterly publication of the Collective Arts Network and has a circulation of 10,000 copies distributed in more than 200 locations around Cuyahoga County. The Collective Arts Network is a membership organization serving galleries and art organizations of Northeast Ohio. CAN is supported by Consolidated Graphics, the George Gund Foundation, the Ohio Arts Council, and all its member organizations. Collective Arts Network, C/O St. Clair Superior Development Corp., 4205 St. Clair Avenue, Cleveland1410 East 30th Street, Cleveland, Ohio 44103. Online: CANjournal.org.

CONTACT
Publisher/Editor: michael@canjournal.org
Advertising: carlos@canjournal.org

PNC BANK · Ohio Arts Council · consolidated solutions BRINGING BRANDS TO MARKET TECHNOLOGY • PROMOTION • PRINT · The George Gund Foundation

WELCOME

It doesn't matter the context: In any dialog, you've got to consider your audience. Doctors communicating with other doctors choose different words than doctors communicating with patients. And if the patients happen to be children, they choose yet a different style.

Anyone trying to communicate, to do it well, has to consider this. How will the audience relate to what you have to say? How does what you say make its appeal to them? This is as true in art as it is in day to day communication. The phrase "beauty is in the eye of the beholder" in one sense says "different strokes for different folks." But it also says, the beholder completes the circle. There is no beauty without someone to appreciate it. There's no art without an audience.

Artists and Cuyahoga County's public funder, Cuyahoga Arts and Culture, are currently in discussion of how that idea relates to funding for individual artists. In the last several months, news reports (including at CANjournal.org) have covered discussion of the grant program known as the Creative Workforce Fellowships, the funding cuts it faces, and changes to the grant-making criteria, to weigh more heavily the idea of "resident facing" art.

This issue of *CAN* – like all of them – is packed with evidence of how art faces the general public. Herein, the Cleveland Institute of Art describes a year of programs called *Community Works: Artist as Social Agent*. The Tremont Art Walk describes galleries forming a community that complements the neighborhood there. Waterloo Arts announces an exhibit giving voice to the Trans* community. BAYarts announces a new ceramics studio, made possible by community generosity. Kokoon Arts, the Artists Archives of the Western Reserve, and ARTneo all offer exhibits of Cleveland art of the twentieth century—the stuff of our city's history. And of course multiple galleries show you the art of Cleveland's present and future. In a literal way, This Is Cleveland.

You'll also find here stories that overtly report on the relationship between art and the general public. Henry Adams takes up the subject of individual artist grants and funding trends, in "Brave New World." In "Favorable Exchange Rates," you can read about a printmaking residency in Dresden, Germany, which showed me the quality of life in a city that in a given year spends $100 to $150 million in public funding for the arts—nearly ten times the public funding available in Cuyahoga County. Joseph Clark writes on the public sculptures of two-time Creative Workforce Fellow Olga Ziemska. Marianne Berardi calls our attention to Cleveland's longest lasting, yet least known art club, the Women's Art Club of Cleveland, through an exhibit at Cleveland Public Library. And William Busta brings our discussion of the May Show to a close by asking what comes next.

EYE OF THE BEHOLDER

It's always a pleasure to tell you this dialog is growing. To that point, I'm pleased to welcome new members: The Allen Memorial Art Museum in Oberlin, Group Ten Gallery, Artists of the Rubber City, and The Davis Sculpture Foundation. If you're new to *CAN*, we're pleased to welcome you, as well. You're part of the audience. You complete the circle.

Thanks, and best wishes,
Michael Gill
Editor/Publisher

for expressing your imagination.

PNC is proud to partner with CAN to show our support of the art communities and the collaboration of non-profits with the commercial galleries.

for the achiever in you®

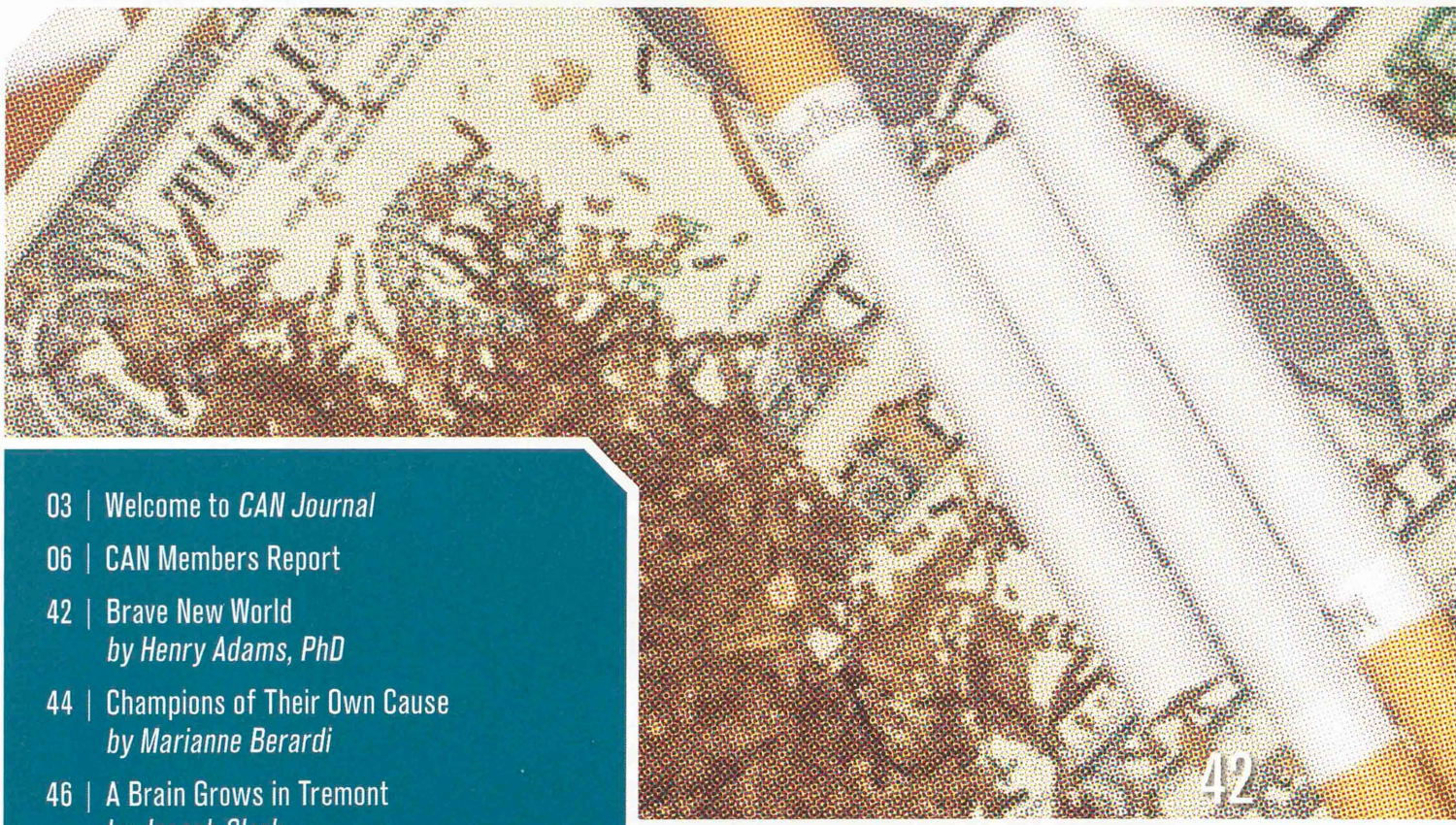
PNC BANK

©2014 The PNC Financial Services Group, Inc. All rights reserved. PNC Bank, National Association. **Member FDIC**

ART IN NORTHEAST OHIO | WINTER 2014-15

CAN JOURNAL

A PUBLICATION OF THE COLLECTIVE ARTS NETWORK | CLEVELAND



03 | Welcome to *CAN Journal*

06 | CAN Members Report

42 | Brave New World
by Henry Adams, PhD

44 | Champions of Their Own Cause
by Marianne Berardi

46 | A Brain Grows in Tremont
by Joseph Clark

48 | Favorable Exchange Rates
by Michael Gill

52 | Who Advocates for the Artists in Cleveland?
by William Busta

54 | Events

58 | Members of the Collective Arts Network

61 | Art Face: Richard Moore and Kate Zimmerer, The Bonfoey Company
Photo by Herbert Ascherman Jr.

COVER IMAGE: Artist Olga Ziemska's "Cellular," installed at the Westin Cleveland hotel. See Joseph Clark's article, A Brain Grows in Tremont, on page 46.

BAYarts' New Ceramic Arts and Education Center Opening

by BAYarts Staff

VOCON INC.

BAYarts' well-lit Karen Ryel Ceramic Arts & Education Center opens this winter.

AFTER much anticipation and planning, The Karen Ryel Ceramic Arts & Education Center on BAYarts' campus will open this winter. The studio is named in memory of a ceramic artist and member of BAYarts' close-knit ceramics community, and is made possible by a gift from her family. The new structure replaces the existing studio now located in the basement of the 122 year-old John Huntington House, which also houses BAYarts offices, youth classrooms, education gallery and consignment shop (The Fuller House, also on the campus, houses a second gallery, adult classroom and café).

Although there have been electrical and equipment upgrades to the existing classroom in recent years, there is much room for both safety and aesthetic improvement. The new studio will be a 2000 square foot addition to the Huntington House, with high ceilings, lots of light, storage and display space. Additional wheels and kilns will be added. Two ADA bathrooms and entrance ramp will address the lack of access in the historic building.

Moira Beale, head of the BAYarts Ceramic Department, says the new building is a dream come true, not only for the long-standing pottery community, but for new audiences of all ages, opening the door for new programming including visiting artists, specialty workshops and events. Whereas lack of space in the existing studio meant many students had to cart their work home upon completion, now work can be displayed and stored. Upon completion, there will be an outdoor patio and kiln so classes can be held outdoors surrounded by a sculpture garden on BAYarts' Cleveland Metroparks campus.

The ceramic center was designed by Vocon, Inc. Additional funding was provided by Ohio Facilities Construction Commission and Cleveland Metroparks (BAYarts landlord). A naming rights campaign will begin next year.

For information on BAYarts ceramic programming: www.bayarts.net

BAYarts

28795 Lake Road
Bay Village, Ohio 44140
bayarts.net
440.871.6543

Winter hours
Monday Sat. 9 – 5
Closed Dec. 28 – Jan. 4

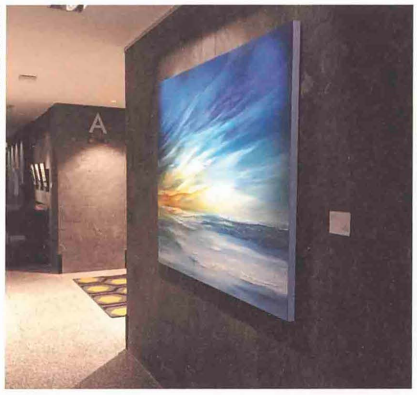
BAYARTS HOLIDAY GALLERY SHOP
OVER 100 ARTISTS ARE REPRESENTED 7 DAYS A WEEK THROUGH CHRISTMAS

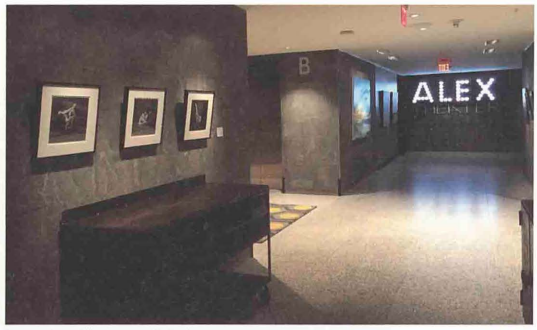
NOW REGISTERING FOR WINTER CLASSES & WORKSHOPS
WWW.BAYARTS.NET/CLASSES

Gray Haus Curates Resident Artists at The 9

by Christy Gray

PHOTOS COURTESY OF GRAY HAUS STUDIOS





Gray Haus Studios installation.

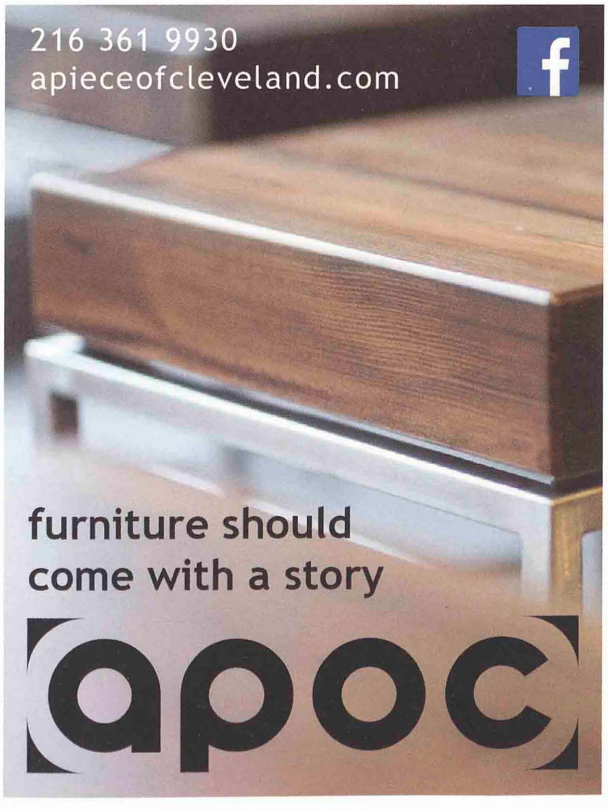
Gray Haus Studios

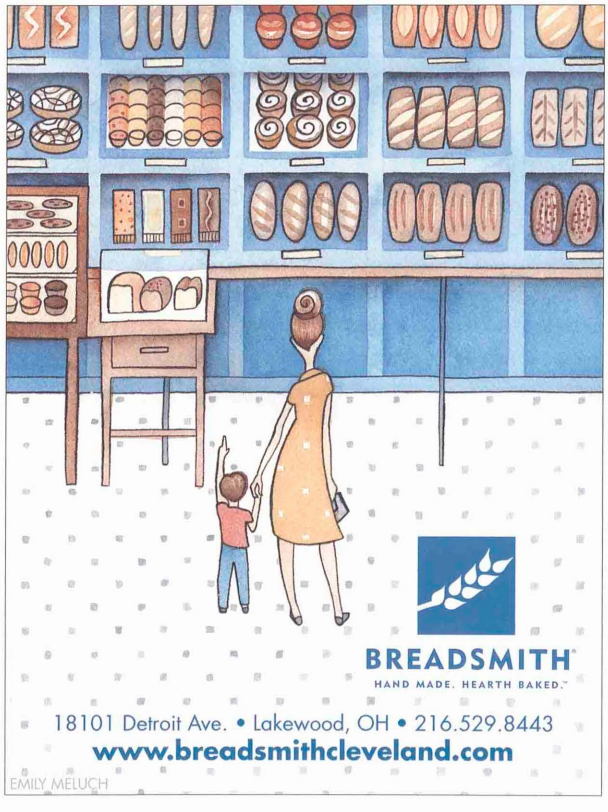
584 Red Oak Lane
Bay Village, Ohio 44140
216.393.7533
christy@grayhausstudios.com
grayhausstudios.com

METROPOLITAN HOTEL at the 9 is providing unique opportunities for artists. The second floor public space is devoted to a gallery featuring the work of Northeast Ohio artists. They have a studio space devoted to an Artist in Residence. The Artist in Residence is designed to provide an interaction between hotel guests and visitors and the artist to engage in a conversation about the artwork, provide a working space for the artist and enable a retail outlet for the artwork. Both spaces will feature new artists on a tri-annual basis.

Beginning in October 2014, Michelle Murphy is the Artist in Residence. She has been creating a video project, titled *Get Happy*. Murphy created a laboratory of gestures, practices and imagery investigating the idea and products of happiness. Herb Ascherman's photographs of Tom and Susanne Evert Dance are paired with Jessica Newell's luscious abstracted landscapes. These artists will be featured through January 31.

Christy Gray is curating and providing oversight to this endeavor. For additional information and applications, contact Gray Haus Studios.





SCAPE at Baldwin Wallace Fawick Gallery

Artist statements assembled by Hilary Gent

CHRISTINA SADOWSKI PHOTOGRAPHY

Left to right, Jack St. John, Eileen Dorsey, Hilary Gent, and Dott Schneider.

EILEEN DORSEY, the curator for *SCAPE* (at Baldwin Wallace Fawick Gallery January 20 - February 15, 2015) gathered four artists, along with herself, who are bound by their exploration of material and environs and capitalize on different means to express their intentions.

Eileen Dorsey: Landscapes are my vehicle for expressing texture and color, punctuated with aggressive and expressive painting techniques. These works are a new challenge for me as a painter, not only in the texture and color of these paintings, but also in the composition. I place elements in the foreground to create a more dynamic composition. My paintings read more as expressions of a scene rather than an actual place.

Hilary Gent: My current body of work is a series of paintings inspired by the aftermath of natural disasters that affect and change the land. The works represent a progression from painting the subject matter of industrial settings to abstractions of actual events. I use a combination of direct mark making and impressionistic brush strokes to highlight the contrasting elements that exist in one landscape. I often implement found objects into the paint or create assemblages from debris collected from the ruins and sites, connecting my artistic expression to the story of the scape.

Dawn Tekler: This encaustic series is an experimental departure from my conventional photography. Wanting more out of the work, I started investigating the deconstruction of photographs, collage and encaustic wax. I am drawn to the idea of encasing the subject, so it can be studied at a later date. This is a theme that is carried over from my voyeuristic approach to my photography. Through the layering of wax, and adding color and texture, I aim to create an environment which allows viewers to create their own story about the work and also invite them back repeatedly to find different elements not noticed in the original viewing.

Dott Schneider: My process deliberately forces a dance with patience in an effort to control the glacial movement of my medium. I employ non-conventional media to create ethereal topographies from my mind's eye. I am interested in creating monumental visions that incorporate the same.

Jack St. John: My recent work, from the early 2000s, explores the push and pull that goes on between representation and abstraction in the picture-making effort. I try to evoke the place or places I have been without resorting to a literal description of that place. Portions of my paintings may have recognizable imagery, but these are bedded in a formal, abstract framework that tries to capture the mood or emotion that characterizes the actual experience of that place.

Baldwin Wallace University
Fawick Art Gallery

Kleist Center for Art & Drama
95 East Bagley Road
Berea, Ohio 44017
440.826.2152
bw.edu/academics/art/gallery

SCAPE | JANUARY 20 FEBRUARY 13, 2015
OPENING RECEPTION 5-8 PM FRIDAY, JANUARY 23, 2015

GALLERY HOURS
MONDAY - FRIDAY 2PM-5PM OR BY APPOINTMENT

Heights Arts for the Holidays and All Winter

by Mary Ryan

Heights Arts Annual New Year's Day Pancake Breakfast (left) and Holiday Store (right).

HEIGHTS ARTS kicks off its annual Holiday Store on Friday, November 7 with works in all media from more than eighty regional artists. Join us for a free public reception from 7-9 p.m. and nosh on tasty bites while you get a jump on holiday shopping and support local artists. New additions for 2014 include an expanded selection of handcrafted jewelry, ceramics, and works on paper.

The Holiday Store is open through December 30 with expanded gallery hours: 10–9:30 p.m. on Monday, Thursday, Friday, and Saturday; 10–6 p.m. on Tuesday and Wednesday; 1–5 p.m. on Sunday.

Eat for Art

We welcome the New Year with the much-loved Tommy's New Years Day Pancake Breakfast on Thursday, January 1, where you can eat all you want and have the opportunity to win a variety of gift certificates from local Heights Arts supporters.

Tommy's Restaurant in Cleveland Heights has hosted a benefit pancake breakfast for Heights Arts since 2001, when Tom Fello first offered to help raise funds for the Coventry Arch, located at the intersection of Coventry Road and Euclid Heights Boulevard.

All proceeds from the breakfast, plus tips and raffle tickets, are donated by Tommy's to Heights Arts. This is our biggest fundraiser of the year, providing support for a vibrant line-up of community arts programming. The 15th Annual Tommy's Pancake Breakfast is sponsored by Big Fun, Mac's Backs-Books on Coventry and Tommy's Restaurant. No reservations required; come hungry!

Light Show

After a pretty nice summer—but one with not quite enough sunshine to hold us over until next spring—we are taking back the light from January 16 to February 28, 2015, with the aptly named *Light Show*. All visual art by definition relies upon light; this special exhibition celebrates light itself as an element of the subject matter. *Light Show* showcases artists who work with materials, processes, and visual languages that speak to the theme of light. Works include neon sculpture, photography, glass, furniture, and jewelry as well as the more functional translation: lamps.

Bach Bartók Beatles

Famous works by three great masters of different eras and genres inspire our Sunday, February 15, Close Encounters chamber music concert, featuring members of the Cleveland Orchestra. Katherine Bormann and Isabel Trautwein, violins, Sonja Braaten Molloy, viola, and Tanya Ell, cello, explore how the basic elements of rhythm, harmony, and color can describe the full range of human emotion. Bach Bartók Beatles takes place at the Midtown studio of Kalman & Pabst Photo Group. Limited seating; advance ticket purchase is required. For more information, visit heightsarts.org/concerts.

Heights Arts Gallery

2175 Lee Road
Cleveland Heights, Ohio 44118
Heightsarts.org
216.371.3457

HEIGHTS ARTS HOLIDAY STORE | NOVEMBER 7 – DECEMBER 30, 2014
PUBLIC RECEPTION 7-9 PM FRIDAY, NOVEMBER 7

15TH ANNUAL NEW YEAR'S DAY PANCAKE BREAKFAST | JANUARY 1, 2015
10 AM –2 PM AT TOMMY'S RESTAURANT, 1824 COVENTRY ROAD, CLEVELAND HEIGHTS

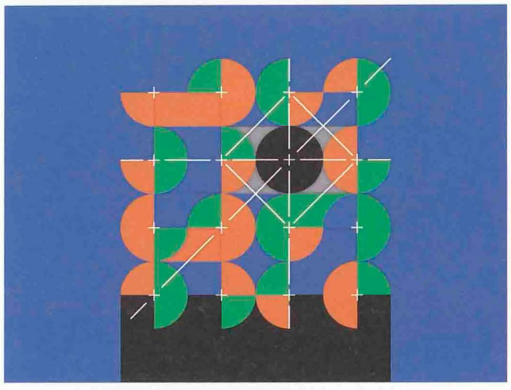
LIGHT SHOW | JANUARY 16 – FEBRUARY 28, 2015
PUBLIC RECEPTION 6 – 9 PM FRIDAY, JANUARY 16

BACH BARTOK BEATLES | FEBRUARY 15, 2015
3 PM AT THE KALMAN & PABST PHOTO GROUP, 3907 PERKINS AVENUE

Maria Neil Art Project presents works of Andrew Reach

by John Farina

COURTESY OF MARIA NEIL ART PROJECT



"Squaring the Quadrant," by Andrew Reach.

BRINGING a burst of color into the generally dreary Cleveland winter, the Maria Neil Art Project is presenting the work of Andrew Reach this January. Using the world of computer technology, Andrew generates, colorful art that expresses his creative energies. His limited-edition, archival digital prints on paper and canvas show a rich vocabulary of artistic expression that springs forth with the simple act of moving a mouse around with his hand.

Cleveland–based Reach has shown his work all over the country and now will be featuring an entirely new body of work right here at home. Join us on a special journey with Andrew as he shares his dynamic vision. It will be a fine way to add a little color to the gray days of winter.

Maria Neil Art Project
15813 Waterloo Road
Cleveland, Ohio 44110
216.481.7722
www.marianeilartproject.com

BITS IN PIECES: NEW WORK BY ANDREW REACH
JANUARY 2 - FEBRUARY 15, 2015
OPENING RECEPTION: JANUARY 2, 2015 5 - 10 PM

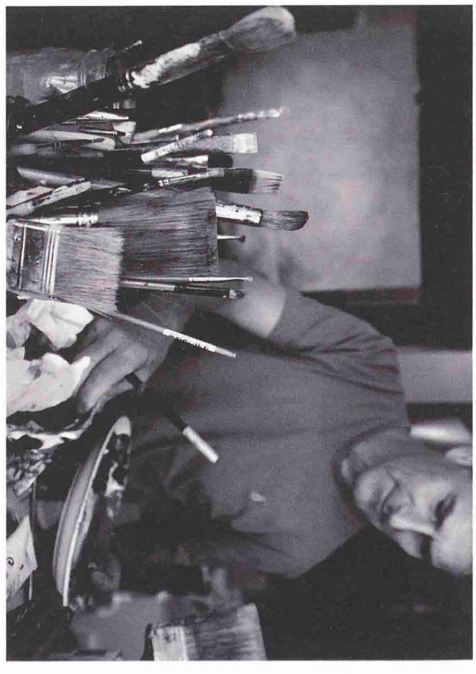
A personalized art resource offering archival framing and installation.

MGENTILE STUDIOS
FRAMEWORKS
ART RESOURCES

1588 E. 40TH STREET, 1A
CLEVELAND, OHIO 44103

mgentilestudios.com

Visit our portfolio for more information
www.hartshornstudios.com/portfolio



207.749.3130
216.403.2734
thestudio@hartshornstudios.com

Commission
a painting or portrait

Waterloo Arts Gives Forum to the Trans* Community

by Amy Callahan

Call for Trans* Artists

A healthy glow of pride seemed to envelope our city during last summer's Gay Games, as Cleveland excitedly welcomed thousands in a celebration of our diversity.

Waterloo Arts would like to build on the success of that event and continue the conversation about gender and diversity, with a trans* exhibit, opening April 2015. The exhibit was inspired by artist, Craig Matis, who, after hearing personal accounts from the trans* community, felt moved to share those stories with a wider audience.

We hope the art and the programming planned during the exhibit will provoke discussion and further appreciation for individuals in our society who continue to be marginalized and oppressed. The exhibit will be curated by professional artists, as well as members from the trans* community. For more information on submitting work for consideration in this group show, please visit www.waterlooarts.org.

Trans with an asterisk, refers—in the manner of computer code—to all variants on the gender identity spectrum.*

WATERLOO ARTS

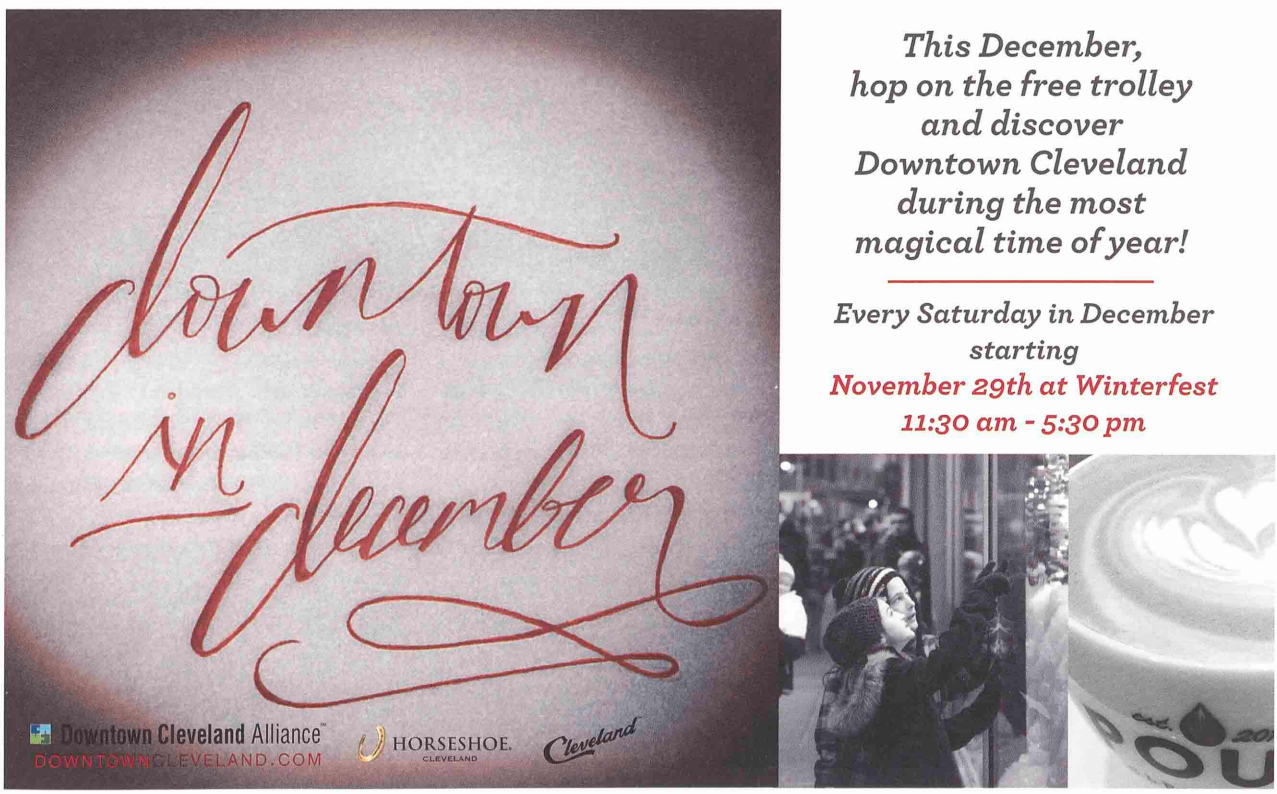
This sign on Waterloo is pretty self-explanatory.

Waterloo Arts
15605 Waterloo Road
Cleveland, Ohio 44110
artscollinwood.org
216.692.9500

MEMBERS SNEAK PEAK AT ANNUAL HOLIDAY SALE | 6 – 9 PM THURSDAY, DECEMBER 4

ANNUAL HOLIDAY SALE | 5-10 PM FRI, DEC 5 | 11 AM – 10 PM SAT, DEC 6 | 11 AM – 5 PM SUN, DEC 7

NATIONAL ARTS PROGRAM EXHIBIT | 6 – 9 PM FRIDAY, MARCH 6
PRESENTED BY THE CITY OF CLEVELAND



This December, hop on the free trolley and discover Downtown Cleveland during the most magical time of year!

Every Saturday in December starting
November 29th at Winterfest
11:30 am - 5:30 pm

Liz Maugans' *Screen Plays*, Gregory Scott video installations at 1point618

by Karen Petkovic

"Happily Ever," mixed media print by Liz Maugans (left) and video installation by Gregory Scott (right). Images courtesy of 1point618 Gallery.

SCREEN PLAYS is a new series of collage/mixed media screen prints. Text is cut from old discarded prints and everyday detritus using store-bought stencils. An open silk screen creates unpredictable painterly resist effects and also capitalizes on the possibility of getting two or more variations from a ghost-image transfer. The variations supply a vastly different tenor and emotional delivery from print to print.

Writing and printmaking are naturally connected, and much of my work has explored this text-based union—as instruction, as statement, as sculpture, in literary and poetic forms, as recorded speech, and as the matter or object of the artwork itself. Ideas and themes are mined from my autobiography and specifically in this work, my mid-life commentary. *Screen Plays* introduces familiar characters in conversations, marking both the relevance and resiliency of people's private and public lives.

I enlisted 20 of my favorite regional writers (also mid-lifers) to draft from one of these images (selected just for them) their own screen play or scene to be exhibited with the work on a one-page sheet of paper.

In all cases, the openness and ambiguity of language: provokes and suggests, urges and orders, and compels and conflicts the viewer/reader to compare and contrast their own everyday melodramas. My intentional context triggers new meanderings and adventures throughout the private and public process. —*Liz Maugans*

Gregory Scott

Gregory Scott blurs the lines between painting and photography, incorporating paintings he makes of himself, or his body back into his photographs. The resulting images are both humorous and odd. They challenge the viewer's perception of photographic truth. At the age of 49, Scott decided to go to graduate school to strengthen his knowledge of art history and to study video editing. Upon graduation in 2008, he started creating mixed-media video works that combine installation, photography, performance, video and painting.

Gregory Scott builds sets in his studio that serve as his subject. In these sets, he records himself performing a variety of scenarios that are then edited into videos 6 to 10 minutes in length. The sets are then photographed. The resulting wall piece is a mounted photograph with a cut out for a video monitor. The painted element appears on the photographic surface. Each video shows how he constructs the set, breaking down the barrier between maker and viewer.

Gregory Scott was born in Ann Arbor, Michigan in 1957 and received his Bachelor degree from the Institute of Design at IIT in Chicago in 1979 and his Master of Fine Art from Indiana University in 2008. He lives in Cleveland, Ohio.

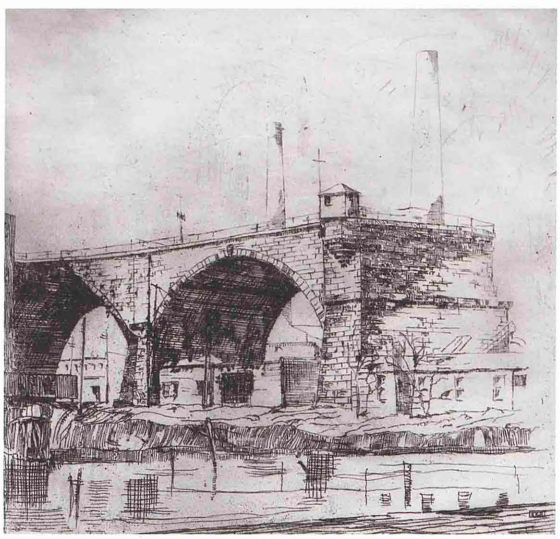
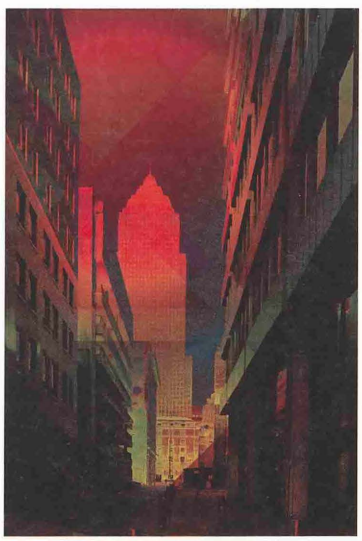
1point618 Gallery
6421 Detroit Avenue
Cleveland, Ohio 44102
1point618gallery.com
216.281.1618

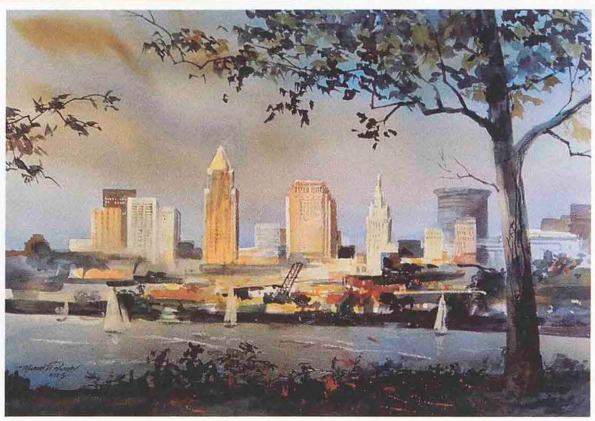
LIZ MAUGANS: *SCREEN PLAYS* | THROUGH DECEMBER 19

GREGORY SCOTT: *IN STILL MOTION* | JANUARY 23 - APRIL 11, 2015

The Cleveland Region as Artistic Inspiration: Artwork inspired by the Glory of Cleveland & Northeast Ohio, from the Past to the Present

by William G. Scheele



TOP LEFT: Samuel Popkins - "Old Viaduct." TOP CENTER: Michael Nekic - "Technicolor City." TOP RIGHT: Louis Rosenberg - "Terminal."
BOTTOM LEFT: Randall Tiedman - "Deep Water Carousel." BOTTOM RIGHT: Michael Prunty - "Cleveland Skyline."

THE CLEVELAND region has provided inspiration for visual artists since the early 20th century, producing many different creative results. Whether they are images of the rural countryside or the evolving cityscape, they are compelling works of art.

Louis Rosenberg (American 1890-1983) was commissioned by the Van Sweringen brothers to chronicle the demolition of older buildings and the excavation and construction of the Terminal Tower complex. He completed 22 drypoint etchings between 1927 and 1932.

Samuel Popkins and Frank Wilcox created beautiful etchings of early 20th century Cleveland, while Wilcox and Paul Ulen painted watercolors of the colorful rural landscape.

Contemporary artists continue this tradition with even more varied mediums. Michael Prunty is a master watercolor painter who creates magically atmospheric images of Cleveland's Flats and surrounding countryside. Randall Tiedman's large scale acrylic & oil paintings are not specific representations of regional places, but evoke the feeling of our 21st century Rust Belt out of his lifelong memories. Michael Nekic started out as a photographer who grew to love the effects he could create using computer programs. His images range from delicate, subtle effects to incredibly psychedelic visions.

Kokoon Arts Gallery
1305 West 80th Street
Cleveland, Ohio 44102
wgsproductions.com
216.832.8212

Mind Creatures, Wrestling Entropy, and Masumi Hayashi at CSU

by Tim Knapp and Robert Thurmer

"Albino," by Marvin Jones.

THREE new exhibitions will be opening on January 15th at The Galleries at CSU.

Mind Creatures: The Amazing World of Marvin Jones features prints, paintings and 3D works from various periods of Jones's career—from early, meticulous etchings influenced by underground comics and the Chicago Imagists of the 1960s to lithographs bearing the immediacy of primitive, "outsider" art and digital prints that represent some of the last works he created.

Only Human: Wrestling Entropy features works by E.D. Taylor – thoughtfully crafted collage paintings and sound sculptures addressing themes of the human condition. E.D. works with all kinds of media exploring the psychological cabinet of curiosities that is contemporary culture.

Place and Vision: The Artistic Legacy of Masumi Hayashi features works by the late CSU Professor of Art who taught photography in the Art Department from 1985 until 2006. Masumi's large-scale panoramic collages include subjects such as Superfund Sites, the city of Cleveland, Japanese relocation camps, sacred architecture, and more. Curated by Michael Gentile, Masumi's friend, colleague, and collaborator of many years.

The Galleries at Cleveland State University

1307 Euclid Avenue
Cleveland, Ohio 44115
www.csuohio.edu/artgallery
216.687.2103

MIND CREATURES: THE AMAZING WORLD OF MARVIN JONES | JANUARY 15 – MARCH 7

ONLY HUMAN: WRESTLING ENTROPY | JANUARY 15 – MARCH 7

PLACE AND VISION: THE ARTISTIC LEGACY OF MASUMI HAYASHI
JANUARY 15 – MARCH 7

VISUAL ARTS AT BECK CENTER
EXHIBITS CLASSES WORKSHOPS

WINTER/SPRING 2015 SEMESTER AT BECK CENTER

Session I: January 26 - March 21

Session II: March 23 - May 23

- Discover your inner artist!
- Comprehensive art classes and programs for children, teens, and adults of all skill levels and abilities
- Choose from several creative opportunities that include Family Clay Time, Watercolors Drawing, Pottery, Cartooning, and more!

UPCOMING EXHIBITIONS

Limelight on Local Artists Group Exhibition
November 14, 2014 - January 4, 2015

Women of Creativity
January 9, 2015 - February 8, 2015

Virginia Cascarilla: From The Inside Out
February 13, 2015 - March 15, 2015

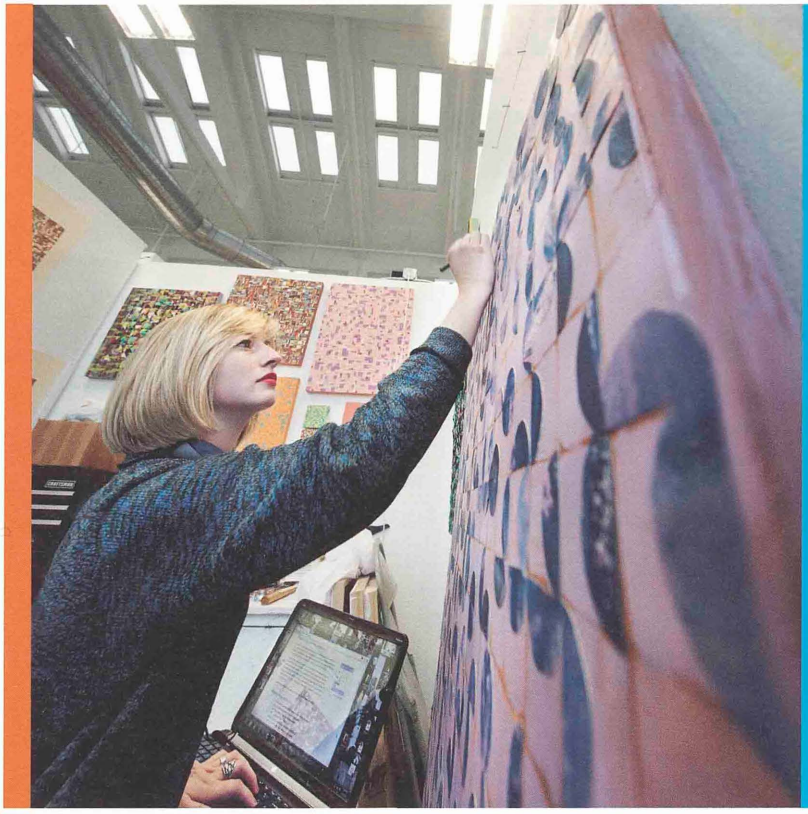
Beck Center FOR THE arts

THEATER | EDUCATION | EXHIBITIONS | OUTREACH

FREE GALLERY EXHIBITIONS YEAR-ROUND

beckcenter.org | 216.521.2540 x10

17801 Detroit Avenue in Lakewood
Just minutes from downtown Cleveland. FREE parking!



Do what you love

CIA's Continuing Education program includes a wide range of courses in art and design taught by accomplished faculty in a dynamic, friendly and well-equipped learning environment.

View course listings and learn more at **cia.edu/continuinged**

cuyahoga arts & culture

CIA

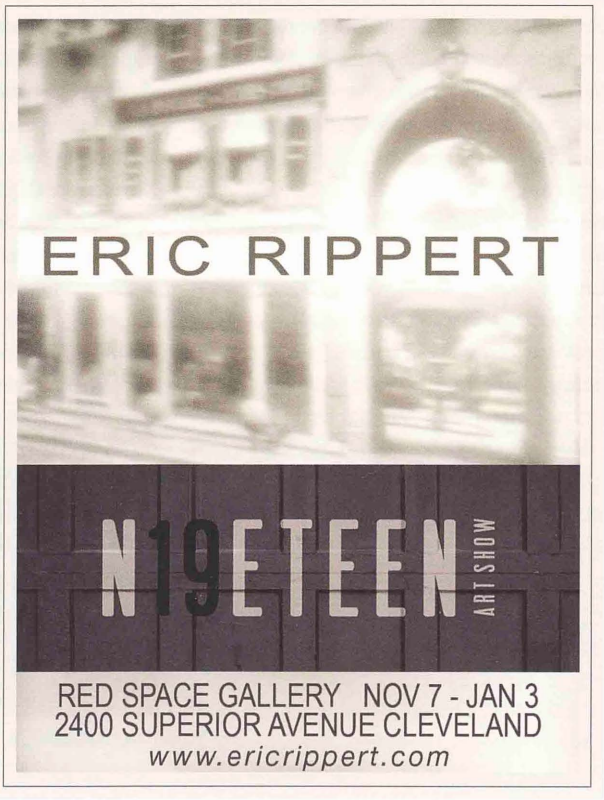
Find your passion, embrace the romantic Cloisonne' jewelry of Michael Romanik with a special trunk show and workshop February 7th & 8th. Artist reception 6-9 PM February 6.

From the holidays to the season of love, our artisan gallery features one-of-a-kind hand-crafted jewelry by local artists.

flux metal arts

Studio • Jewelry • Classes

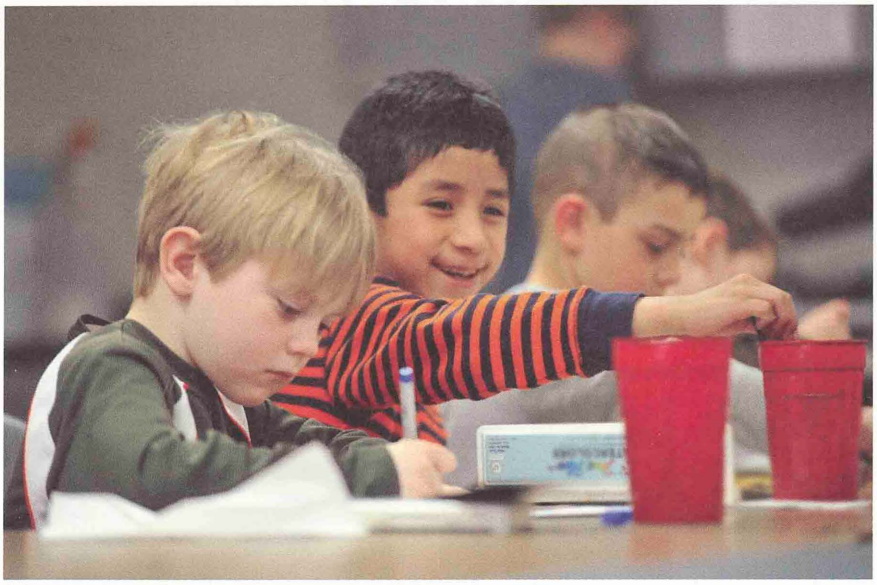
8827 Mentor Ave. Suite A Mentor, Ohio
440-205-1770 fluxmetalarts.com



Find Your Creative Spark at Beck Center This Winter

by Darrelle Anne Centuori

WETZLER STUDIOS



Making art at Beck Center.

LOOKING for a creative spark this winter? We invite you to visit Beck Center for the Arts to discover your own creative experience! Beck Center is a unique arts center located in the heart of Lakewood. We offer something for everyone who loves the arts within our conveniently located, cozy Lakewood campus.

On any given Saturday morning, as you walk into our central building to view one of our art exhibitions in our main gallery, the Jean Bulicek Galleria, you will be immersed in creativity. As you stroll along, you may hear the distant sounds of a piano playing show tunes or a chorus practicing scales. In our lounge area, young performers may be reading scripts for upcoming auditions. A whirlwind of tiny ballerinas, in the requisite student black leotards and pink tights, might rush past. Preparations for that night's professional theater performance may be in evidence, as props are being moved. It's exciting to be a part of that creative energy!

For art enthusiasts who want a quieter experience, stop by Beck Center on a weekday or evening when you're likely to see actors, dancers or musicians heading off to studios to practice their crafts. Moving along to our Visual Arts wing, you will be likely find a variety of people at work: some brushing up on skills they already have, or others who are learning something new, such as how to throw pots on a wheel in our well-equipped pottery studio.

Beck Center's diverse offerings include a wide range of arts opportunities for both children and adults. From a classic arts education program, to an exciting series of free, public fine art gallery exhibitions, to a lively theater season, to beautiful dance and music recitals, to our inclusive Creative Art Therapy program, we have it all!

Once you've discovered your inspiration, stop by our Customer Service desk and sign up for a class for yourself or family members. Support local artists by purchasing their works from the gallery. Or, buy a ticket to one of our fabulous theater shows and find out what everyone is taking about! How you decide to create your own arts experience is up to you! But, in whatever way you choose, we welcome you and yours into our creative community.

For more information about taking a class, attending free art gallery receptions and exhibits, or getting tickets to one of our student or professional theater offerings, please visit www.BeckCenter.org or follow us on FaceBook or Twitter for up-to-the-minute news about all things art at Beck Center. See you here!

Beck Center for the Arts

17801 Detroit Avenue
Lakewood, Ohio 44107
216.521.2540
beckcenter.org

LIMELIGHT: SUSAN GALLAGHER, YVONNE BAKALE, AMELIA JOYNES, JENNY FITCHWELL, MARCELLO MELLINO, THOM ROSSINO AND LAURI FISCHER
NOVEMBER 14, 2014 - JANUARY 4 2015

BECK THE HALLS: A HOLIDAY ARTS MARKET | 9 AM - 2 PM DECEMBER 6

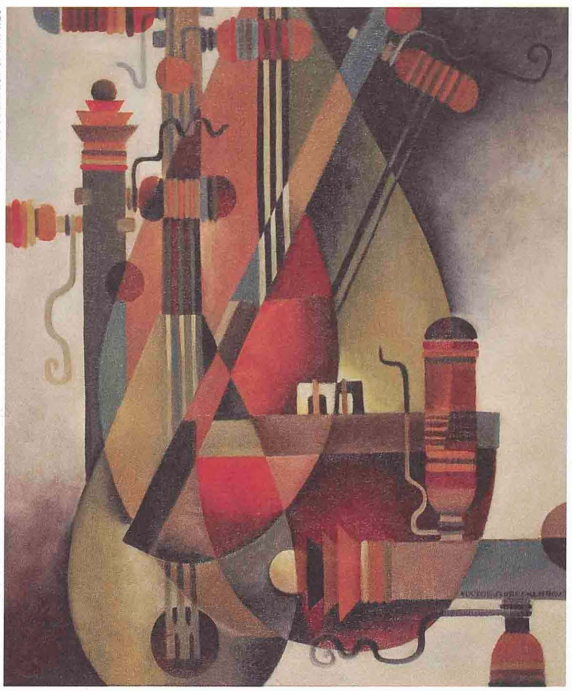
WOMEN OF CREATIVITY: JENNY FITCHWELL, TERRY FLORES, LISA ATEN AND VAL LESIAK
JANUARY 9 - FEBRUARY 4, 2015

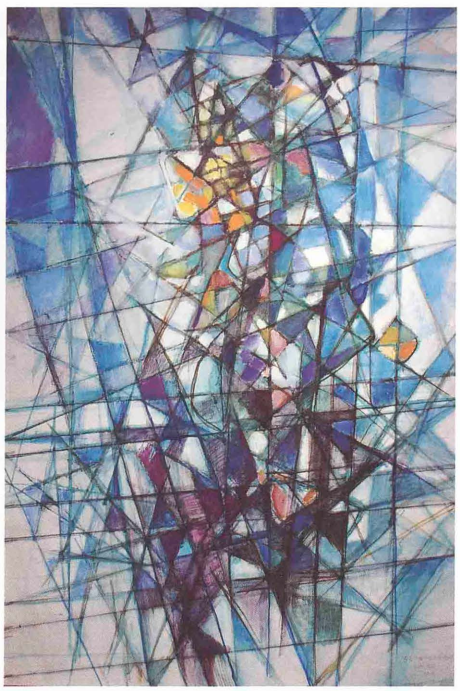
BETWEEN US: THE PAINTINGS OF VIRGINA CASCARILLA
FEBRUARY 13 - MARCH 15, 2015

ARTneo: Moving Forward

by Dr. Jon Logan, ARTneo Vice President

PHOTOS COURTESY OF ART NEO





LEFT: Viktor Schreckengost (1906-2008), "Moroccan Lute," 1934, oil on canvas. ARTneo Collection, gift of the artist.
RIGHT: Thelma Frazier Winter (1905-1977), "Abstraction," 1970, oil on masonite. ARTneo Collection, gift of Mrs. Charles Horsburgh.

FOR THIRTY YEARS, the organization that was once known as the Cleveland Artists Foundation has been one of the leading institutions to recognize and celebrate the art and artists of Northeast Ohio. Now, ARTneo, as it is now known, is looking forward to the next thirty years and beyond. ARTneo is in the midst of a significant transition period. We are exploring and implementing several major changes and enhancements to the organization in order to create a more viable and sustainable institution. Not only is ARTneo under new leadership with a new Board President, Joan Brickley and a new Executive Director, John Farina: in addition, the following initiatives are currently in process as we look toward an even broader and more comprehensive planning process in 2015.

ARTneo

1300 West 78th Street
Cleveland, Ohio 44102
artneo.org
216.227.9507

ARTneo will be relocating from the Beck Center for the Arts to the 78th Street Studios. This puts ARTneo right in the middle of one of the most vibrant visual arts centers in Cleveland. Home to more than 40 other galleries and artist studios, and visited by thousands of people each month, 78th Street Studios is the perfect place for us to raise our visibility and create opportunities to expand our audience. We will be creating a space in which we can better house our collection and allow greater access for those interested in understanding and researching it.

ARTneo has moved the majority of our exhibition programming to various locations throughout the Cleveland community. Again, this is in an effort to allow greater access to the work we do, and to provide stronger visibility for the art, as well as for ARTneo. We recently held our first exhibition at 78th Street Studios and had a record attendance of more than 1,500 visitors. Our current exhibitions are located at the Hawken School in University Circle, and at the galleries of Tregoning & Co. We look forward to bring ARTneo to many diverse and interesting places around Cleveland. By exhibiting our collection in locations around the community, we are able to show our more than 2,500 objects and educate, inform and share the work that is a significant part of the history of Cleveland.

We will be undertaking a full review of our holdings and determine where we can enhance the collection for greater representation of the art of the region. We've slightly broadened our collecting interests to include significant artists of the later 20th and early 21st centuries.

ARTneo has established a key partner in the Hawken School in University Circle. By exhibiting our collection there, we are able to also expose the work to the students and faculty of the school. In January, we will create a special curriculum, in conjunction with Hawken faculty, to use the collection as a part of art, history, and other classes. This partnership is something that ARTneo could not do alone and is a major part of the ARTneo mission. Our collection is a valuable educational tool and can be an important resource in the classroom.

Each of these initiatives will require significant investment by ARTneo and our supporters. Hopefully, you will be willing to join us at this very exciting point in our history. Please visit our website at www.artneo.org to learn more.

Hand Made Feels Good at the Screw Factory

by Kathy Patton

gathering inside
crowds swell like Lake Erie ice
retrieving treasure

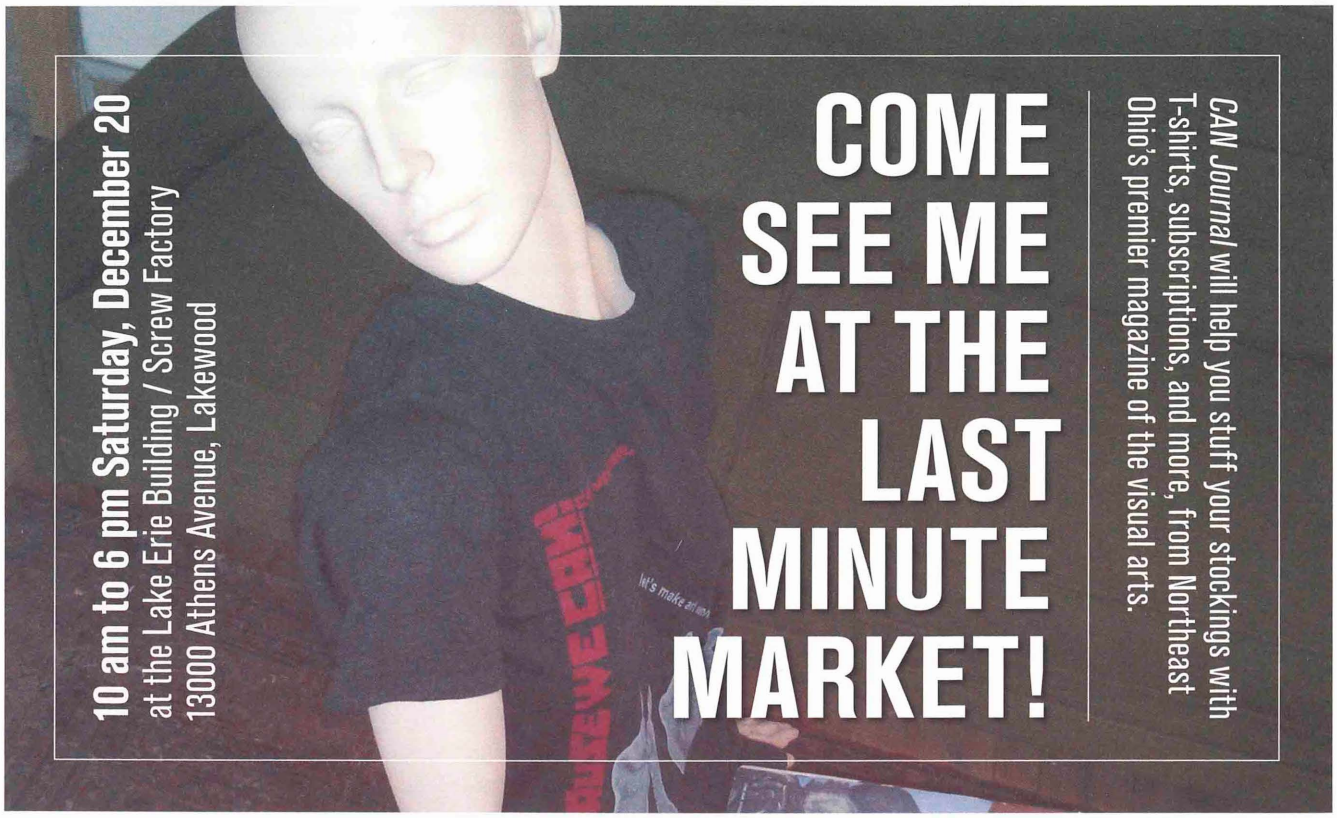
The Last Minute scene in 2013.

Screw Factory

The Lake Erie Building
13000 Athens Avenue
Lakewood, Ohio 44107
handmadefeelsgood.com
screwfactoryartists.com

THE LAST MINUTE MARKET AND SCREW FACTORY OPEN STUDIO: A CURATED ONE-DAY MARKETPLACE OF FINE ART AND CRAFT

10 A.M. - 6 P.M. SATURDAY, DECEMBER 2014


10 am to 6 pm Saturday, December 20
at the Lake Erie Building / Screw Factory
13000 Athens Avenue, Lakewood
COME SEE ME AT THE LAST MINUTE MARKET!
CAN Journal will help you stuff your stockings with T-shirts, subscriptions, and more, from Northeast Ohio's premier magazine of the visual arts.

A new year of community at Flux Metal Arts

by Kim Baxter

FROM THE HOLIDAYS, to Valentine's Day and beyond... Flux Metal Arts celebrates the seasons! Our Artisan Gallery is your destination to find a wide variety of fresh, fun and unique gifts, featuring hand-crafted jewelry and metalwork made by our talented regional artists.

Flux Metal Arts welcomes a new year of jewelry and metalworking with special guests and events that will inspire and feed the creative spirit.

This Valentine's Day, embrace the romance of Cloisonné enamel jewelry by artisan Michael Romanik with a special three day Trunk Show. This event starts with an artist reception Friday, February 6 from 6:00 – 9:00 PM. Continue to view and shop his romantic designs through Sunday, February 8th.

February 7 – 8, you can also join Michael in his Cloisonné Enamel workshop. Learn this ancient technique from a master in the art form, and be guided through the various steps from beginning to end to create a permanent and brilliantly colored piece of jewelry using thin ribbons of fine silver wire and fused grains of glass.

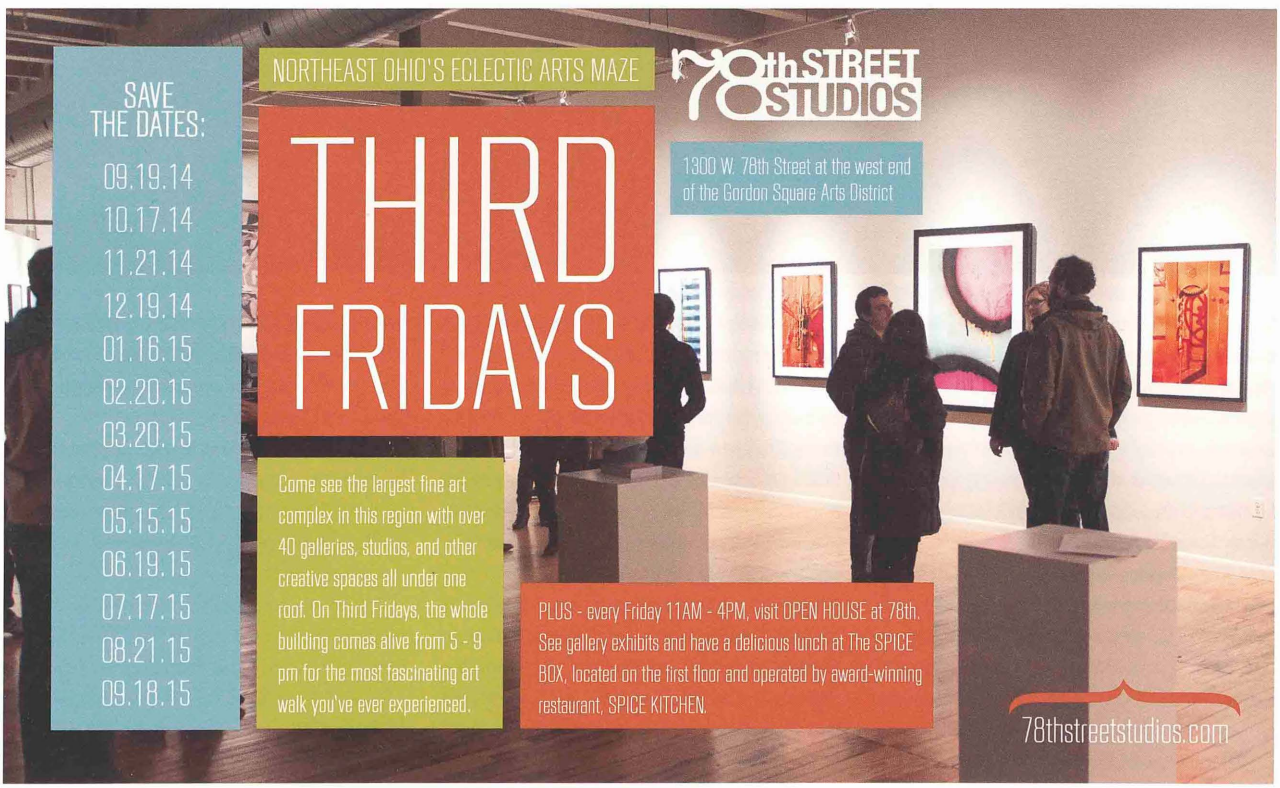
New Jersey artist Liza Nechamkin returns March 27 - 29 for her three day Chasing and Repousse' Intensive. During this workshop, gain a working knowledge of chasing and repousse' thr–ough detailed demonstrations, experimentation and different assignments. This class will equip students to further explore chasing with confidence and to fluidly express their own aesthetics though chasing.

Repousse demonstration with Liza Nechamkin.

Nurture your artistic spirit. Visit fluxmetalarts.com for a complete list of classes and events.

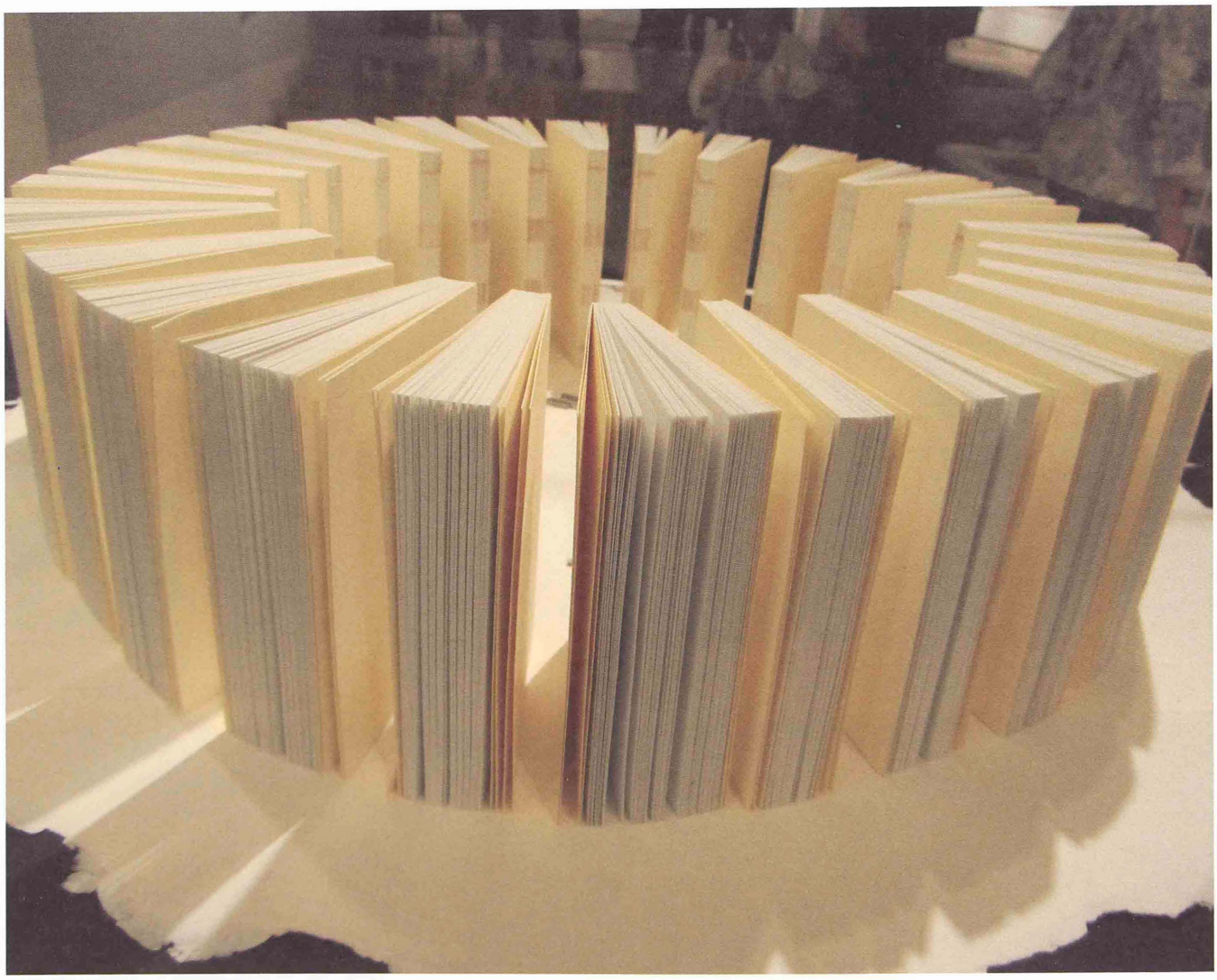
Flux Metal Arts
8827 Mentor Avenue Suite A
Mentor, Ohio 44060
440.205.1770
www.fluxmetalarts.com

MICHAEL ROMANIK CLOISONNÉ JEWELRY TRUNK SHOW | FEBRUARY 6 - 8, 2015
ARTIST RECEPTION 6 – 9 PM FEBRUARY 6


SAVE THE DATES:
09.19.14
10.17.14
11.21.14
12.19.14
01.16.15
02.20.15
03.20.15
04.17.15
05.15.15
06.19.15
07.17.15
08.21.15
09.18.15
NORTHEAST OHIO'S ECLECTIC ARTS MAZE
78th STREET STUDIOS
THIRD FRIDAYS
1300 W. 78th Street at the west end of the Gordon Square Arts District
Come see the largest fine art complex in this region with over 40 galleries, studios, and other creative spaces all under one roof. On Third Fridays, the whole building comes alive from 5 - 9 pm for the most fascinating art walk you've ever experienced.
PLUS - every Friday 11AM - 4PM, visit OPEN HOUSE at 78th. See gallery exhibits and have a delicious lunch at The SPICE BOX, located on the first floor and operated by award-winning restaurant, SPICE KITCHEN.
78thstreetstudios.com

Still Growing: The Sixth Annual Octavofest

by Jordan Bray



PHOTOS COURTESY OF THE MORGAN CONSERVATORY

OCTOBER in Cleveland is time to celebrate book and paper arts with Octavofest. This year the festival hosted nearly 50 events all over Cuyahoga County, including exhibits, lectures, workshops, and panels. As is now the tradition, artists, educators, printers, binders, enthusiasts, and the curious came out in force to revel in all Northeast Ohio is doing to advance the book and paper arts.

The founding members of Octavofest are Art Books Cleveland (ABC), the Morgan Art of Papermaking Conservatory and Educational Foundation, Cleveland State University's Michael Schwartz Library, and Cleveland Public Library's Ohio Center for the Book. Though it sounds like Octavofest might have been named for the month of October, "octavo" actually refers to a traditional book format, with large sheets of paper folded three times to produce eight leaves. Many rare and valuable books were created using this technique. The event took its name in 2009, but the history of the fest reaches back to 2006.

When the Heights Library on Lee Road reopened after renovations, librarian Carole Wallencheck wanted to mark the occasion and bring more attention to books and the literary arts. That year the library held a two-day celebration of literature and the book arts called The Artistry of Words, with art workshops, author talks, live music and a Charles Dickens impersonator (among other costumed literary luminaries).

"We wanted to show people how books can be beautiful objects in and of themselves," said Wallencheck. "And get them engaged in literary history." The festivities were an instant success.

The following year, another weekend-long celebration of book arts—The Joy of Text—brought together the founding members of ABC— Bonné De Blas, Amy Fishbach, and Melissa O'Grady. Over pizza in 2008, the trio set the organization off on its mission to

spread appreciation of books as art objects across Northeast Ohio. That year, Heights Arts and the Heights Library held the second official Joy of Text Festival, featuring art exhibitions, poetry readings, a book sale and, most importantly, a haiku-death match. With the founding of the Morgan Conservatory that same year, and the on-going support of a number of related associations in Northeast Ohio (the Northern Ohio Bibliographic Society, local artist-led presses, a network of independent book stores), the members of ABC realized that three days wasn't enough. In 2009 they officially launched Octavofest, and the event continues to grow. Carole Wallencheck and Laura Martin are credited for making the festival what it is today.

The number of organizations supporting the festival is immense. This past month, events were held at Loganberry books (including a gallery of books altered from their original form into unique works of art), Case Western Reserve University, the Cleveland Public Libraries, the Cuyahoga Public libraries, and many others. Two particularly key relationships that have formed as the festival developed were with the Michael Schwartz Library and the CMA's Ingalls Library. Both institutions have hosted a number of Octavofest programs over the years, including an exhibit of local book artists at Ingalls, a folded book art workshop, and a celebration of local poet and underground publisher D.A. Levy.

The theme for the Ingalls exhibit this year was 'ritual,' which opened the door to diverse interpretations. Anne L. Weissman's "Beach Rituals" was a book decorated with imprints of driftwood and string tassels with stones and shells, featuring a poem that instructed readers how they could make their own beach art book. Meanwhile, Annette Breth's "Coffee Rituals" was a paper maché coffee cup with a stack of crinkled papers (like coffee cup napkins), each of which detailed some historical note about coffee. Others were more visual or sculpture based, like one that was almost a diorama of a Hindu temple, or a collection of the contact sheets of Marion and Mort Epstein.

FACING PAGE: Artist books explore forms and concepts through books as objects. ABOVE: ABC artists at work in the Morgan Conservatory's binding studio.

Louis Adrean, Senior Librarian for Research and Public Programs at the Ingalls Library and their liaison to ABC, was excited to have another opportunity to present the work of local book artists. "It really expands your whole idea of what books and the paper arts can be," said Adrean. He also appreciates that for many of these books, part of the art is being able to touch the work, which allows guests to really engage with the art.

Michael Schwartz Library Director Glenda Thornton feels similarly passionate about the mission of Octavofest and supporting organizations. "One measure of success in a community is how many creative people live there," said Thornton. "We want to show the world what a wonderful and creative place Cleveland is."

None of the people involved could choose a favorite event from the festival: all were exceptionally worthwhile. "Books have been carriers of knowledge and beauty over all these centuries, not just a commodity," said Wallencheck. "I don't want to lose the sense of looking at books this way." This year the Heights libraries, which have been involved in every Octavofest, had their customary book display, a number of art workshops (on calligraphy and making stickers), and organized a tour of the important books on display at the CMA. Wallencheck has been very gratified to see how much the community engages with Octavofest, and how that continues to cultivate a love of literature and art in Northeast Ohio. "We wanted to do something to tie together books and art. Literature is one of the most important elements of modern culture," said Wallencheck.

Octavo Fest is over, but ABC runs year-round, and always accepts new members. The organization's annual Abecedaria exhibit continues through November 28th at the Morgan Conservatory.

ABC (Art Books Cleveland)

c/o the Morgan Conservatory
1754 East 47th Street
Cleveland, Ohio 44103
artbookscleveland@yahoo.com
216.361.9255

Morgan Conservatory: Leading the way in Handmade Paper

by Kirstin Willders

LAUREN SAMMON

Jeff Abshear, Director of the Kalamazoo Books Arts Center using the Morgan studio to create custom paper.

HANDMADE papers have qualities that machine-made papers desperately try to artificially reproduce. The exquisitely textured surface of a paper made by hand is unmistakable—its texture subtle and like an orange peel. The Morgan Conservatory is committed to making the highest quality papers in a variety of fibers for professional artists and bookbinders, students, and anyone who values exceptional papers. Our talented papermakers have created a full line of handmade papers, each paper with distinguishing characteristics and all made under strict quality standards. The characteristics of this line of papers were selected by a team of artists to meet their specific needs.

The seven papers available in this line include blends of cotton, abaca, and flax forming a gradient of natural tones. They can be purchased either sized or unsized, making them suitable for both wet and dry mediums, in a standard size of 18x24 inches. Our papers have been used for the finest printmaking, letterpress, bookbinding, marbling, watercolor, origami, and other paper arts.

Although new to the handmade market, Morgan Conservatory papers have been gaining a reputation for excellence among professional artists and craftspeople. Steve Pittelkow, a professional artist specializing in marbling, continually asserts that our papers are the highest quality handmade papers he has ever used.

The greatest feature of handmade paper is its ability to be tailored for each and every purpose. In addition to our standard line of papers, we have the ability and facilities to handle all aspects of custom western papermaking, and we are more than happy to fulfill specialized paper needs. Our custom papers have been selected for special projects for area artists and national institutions such as MIT, Cleveland Museum of Art and CIA (Gauguin exhibition), and the Frick Collection.

Our largest custom order to date was for a limited edition of silk screen prints produced at Lafayette College. The order was for 400 sheets of custom thickness and texture with dimensions of 34" x 46". The printer searched nation-wide and determined we were the only papermaker capable of producing to their specifications.

The Morgan Conservatory is dedicated to creating the finest papers available, and we invite you to try them for yourself. Please visit us online or contact kwillders@morganconservatory.org for more information.

Workshops

We are proud to offer our first ever fall and winter workshop season! Don't let the winter slow down your creative process. We have a fully heated studio room, top-notch teaching artists and an of array classes. For registration, full descriptions, teaching artist bios and additional photographs please visit us online: www.morganconservatory.org.

The Morgan Art of Papermaking Conservatory & Educational Foundation

1754 East 47th Street
Cleveland, Ohio 44103
morganconservatory.org
216.361.9255

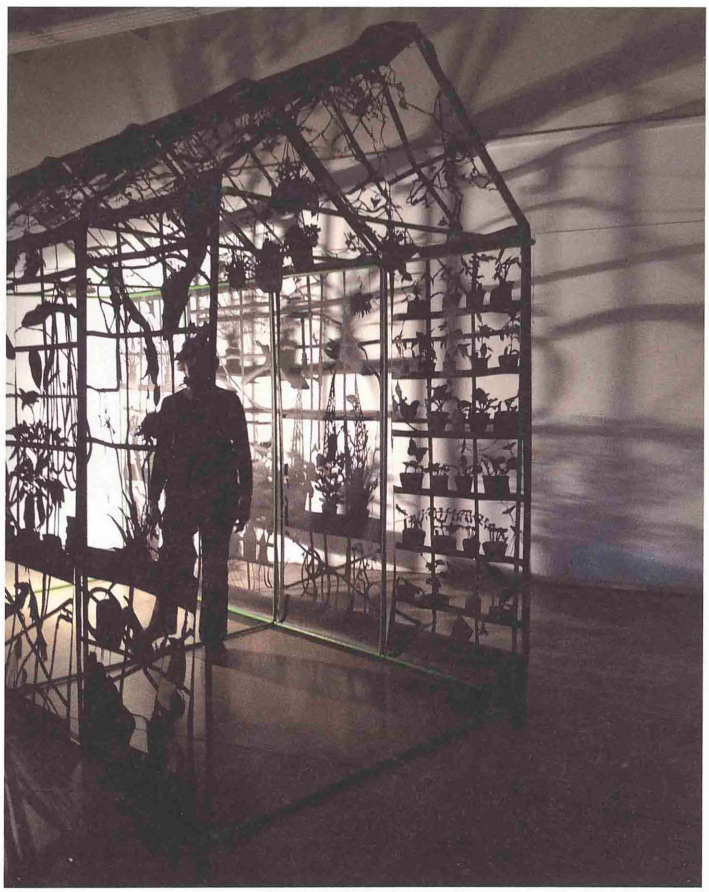
A Garden, An Eden

by William Busta

SINCE HUMANITY learned something about fire, about its properties of heat and light, and then learned something about how to preserve fire, and then, finally, how to make it, we have cherished it in the hearth of our dwellings. And, since then, we have been making shapes in the shadows - first with our hands, and, later, with cut-outs, projected sometimes against rock, against walls of natural rock shelters. We chose to fix the shadow, making the images permanent, on the walls of caves with mineral and vegetable paints.

As in her works that were exhibited previously at the William Busta Gallery, Julie Friedman creates cut-outs in Tyvek, an industrial material with unusual properties. It is thin, and yields easily to cutting, but firmly resists tearing. Cut-outs are one thing in bright and even light, and then quite another in contrast—bright light and shadow.

Julie Friedman describes her work poetically and concretely: "Tyvek and a knife are used to create this installation. With cut paper imagery the silhouette is stressed, the essence of the shape is its strength. Simplicity is paramount. "A Greenhouse for Life" is fragile yet durable. It creates a paradigm of the plant forms that give life and make it beautiful. There are magical and mundane images. Cast shadows create another world inside and around the structure. Being surrounded by this flat, silhouetted and bold imagery takes the viewer into the realm of a known world and leads to a path toward the unknown and the newly created."



COURTESY OF WILLIAM BUSTA GALLERY

Julie Friedman, "A Greenhouse For Life," 2014, [detail], tyvek, pvc pipe, 108 x 60 x 144 in.

In the context of her work, Friedman speaks of memory—of her memory, and the memory of people who have responded to her work. Often, people tell her of early memories, of their mothers or fathers asking that they sit as an artist cuts their silhouette in black paper. It was something that was saved.

William Busta Gallery

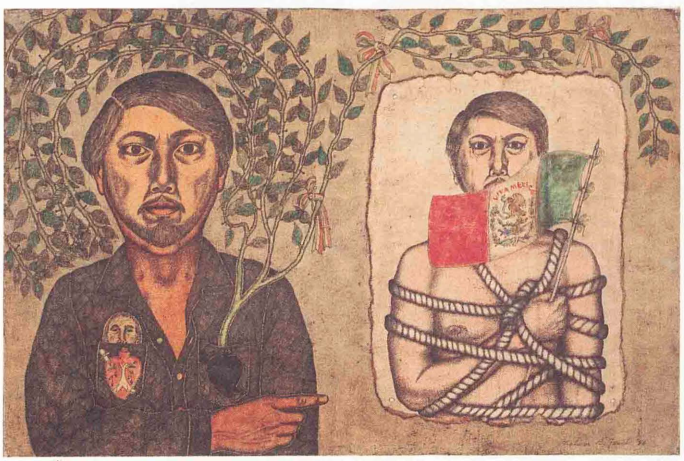
2731 Prospect Avenue
Cleveland, Ohio 44115
williambustagallery.com

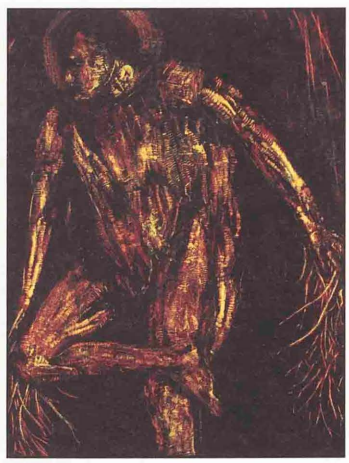
gallery hours: Tuesday through Saturday 11 to 5:30

DON HARVEY, CONTEMPORARY IMAGES | NOVEMBER 21 TO DECEMBER 27
THOMAS FRONTINI, PAINTINGS | NOVEMBER 21 TO DECEMBER 27
WENDY PARTRIDGE, BOOKS | NOVEMBER 21 TO DECEMBER 27
BRINSLEY TYRRELL, ORGY POTS | NOVEMBER 21 TO DECEMBER 27
TODD SCHROEDER, PAINTINGS | NOVEMBER 21 TO DECEMBER 27
JEFF CHIPLIS, SCULPTURE | JANUARY 2 TO FEBRUARY 14
DARIUS STEWARD, PAINTING | JANUARY 2 TO FEBRUARY 14
JULIE FRIEDMAN, INSTALLATION | JANUARY 2 TO FEBRUARY 14
TIMOTHY CALLAGHAN, PAINTING | FEBRUARY 6 TO MARCH 7
TARYN MCMAHON, PRINTS & INSTALLATION | FEBRUARY 6 TO MARCH 7

Latin American and Latino Art Takes Center Stage in Oberlin

by Megan Harding





LEFT: "Viva Libertad," a 1986 mixed-media work by Mexican artist Nahum Zenil. RIGHT: "Man in the Dark," a 1989 painting by Puerto Rican artist Arnaldo Roche-Rabell.

THE FIRST modern work of Latin American art entered the collection of the Allen Memorial Art Museum (AMAM) in 1936, providing the seed for a diverse group of more than 200 modern and contemporary works by artists from 12 countries. Through June 28 2015, the museum showcases this collection in *Latin American and Latino Art at the Allen.*

Represented are artists from Argentina, Brazil, Chile, Colombia, Cuba, Guatemala, Haiti, Mexico, Peru, Puerto Rico, and Uruguay, as well as the United States. Ranging from Mexican Revolution-era prints to recent conceptual installations, the works explore themes of immigration, identity, religion, and revolution. The exhibition includes works by such major figures as Alfredo Jaar, José Clemente Orozco, Diego Rivera, and Doris Salcedo—many on view at the AMAM for the first time.

Latin American and Latino Art at the Allen highlights the remarkable breadth and quality of a collection shaped, in part, through gifts from individual collectors who championed Latin American art of the 20th and 21st centuries. During the 1940s, philanthropist and suffragist Lucia McCurdy McBride donated five important works by Mexican artists, most notably José Clemente Orozco's 1929 painting, *Mexican House.* She also facilitated, in 1947, the AMAM's purchase of Diego Rivera's colorful *Portrait of a Girl* and Guillermo Meza's painting, *Nopalera.* In the 1970s, Leona E. Prasse donated 12 lithographs by Rivera, Orozco, and David Alfaro Siqueiros, three artists known as *los tres grandes* (the three giants), whose public murals have shaped perceptions of the Mexican Revolution.

The AMAM continues today as an active collector of modern and contemporary works by Latin American artists. The collection reflects major movements in modern art, such as abstraction, as well as cultural practices and political concerns unique to Latin America. For example, *The Journey,* a 1988 painting by Cuban artist Luis Cruz Azaceta, evokes the perils posed to immigrants.

A number of works incorporate religious iconography. Representations of the Virgin of Guadalupe appear in the works of Pepón Osorio and Enrique Chagoya. Edouard Duval-Carrié's painting Justicia, the first work by a Haitian artist to enter the AMAM collection, references Vodou traditions and the African diaspora in the Americas.

In a catalogue accompanying the exhibition, Denise Birkhofer, AMAM curator of modern and contemporary art, chronicles the history and growth of the collection. The 112-page publication includes more than 80 color illustrations.

Program support has come from the Ohio Humanities Council, a state affiliate of the National Endowment for the Humanities.

Allen Memorial Art Museum

Oberlin College
87 North Main Street
Oberlin, Ohio 44074
www.oberlin.edu/amam
440.775.8665

Hours: Tuesday–Saturday, 10 am–5 pm
Sunday, 1–5 pm; closed Mondays and
December 24 – January 1

RELATED EXHIBITION: *AVAF@AMAM* | FEBRUARY 20–APRIL 30, 2015
RICHARD D. BARON GALLERY, 65 E. COLLEGE ST., OBERLIN

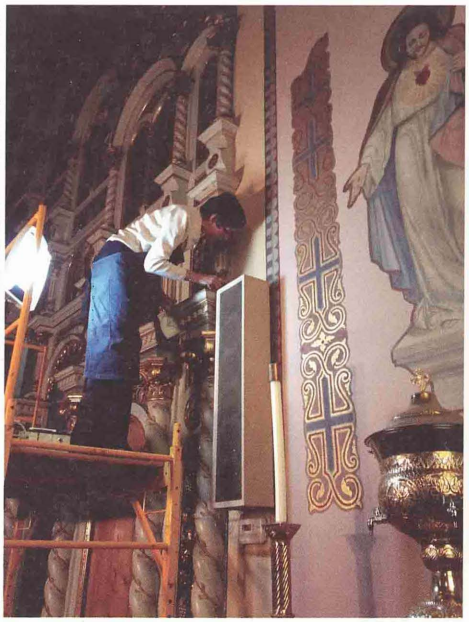
FIRST THURSDAY VISITING ARTIST LECTURES
MARCH 5, 5:30 PM–ALFREDO JAAR
APRIL 2, 5:30 PM–EDOUARD DUVAL-CARRIÉ
GALLERIES REMAIN OPEN UNTIL 8 PM.

TUESDAY TEA | MARCH 10, 2:30 PM
DENISE BIRKHOFER, "THE LEGACY OF *MEXICANIDAD*: NEO-MEXICANISM AT THE AMAM"

ICA conserves Icon Screen at Byzantine Catholic Cultural Center, Tremont

by Jennifer Souers Chevraux

IMAGE COURTESY OF BYZANTINE CATHOLIC CULTURAL CENTER, COPYRIGHT 2014



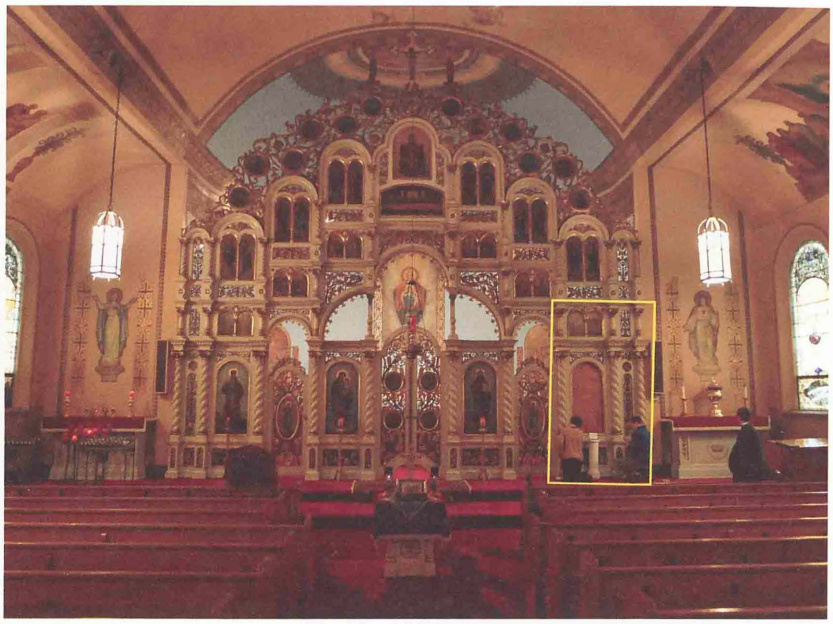


IMAGE COURTESY OF ICA - ART CONSERVATION, COPYRIGHT 2014

ABOVE: Andrea in optivisor, examining the carved wooden screens. RIGHT: the iconostasis.

AS PART of ICA's continuing commitment to our community, we often act as collaborators in the preservation of our shared artistic and cultural heritage. One such project involves the preservation and conservation of a ninety year-old icon screen (iconostasis) at the historic Holy Ghost Byzantine Catholic Church in Tremont. This fall, ICA conservators worked onsite at Holy Ghost Church to treat the hand-carved, wooden and gilt, Hungarian icon screen. It stands—30 feet high and 29 feet wide—at the front of the church's sanctuary.

Holy Ghost Church was closed as a parish church in 2009, but after a creative visioning process was reopened as the Byzantine Catholic Cultural Center. The site plan for the mission of the Byzantine Catholic Cultural Center at Holy Ghost Church—"Bringing Faith to Life in Tremont"—includes a café, gallery space, men's discernment community house, and the Shrine of the Martyrs inside Holy Ghost Church, where the iconostasis is located. Extensive repairs to the church's ailing roof and heating system will be completed in the coming months, after which groundbreaking for the new additions to the building and exterior courtyard may take place in the spring of 2015.

As this region's nonprofit conservation center for both artistic and historic works, ICA was delighted to work with the Center to plan and execute the conservation of their beautiful iconostasis. Treatment of the screen began in early September and included a section of the carved, painted and gilded wooden structure as well as four of the forty-eight icons painted in oil on canvas. ICA staff conservators and technicians were on site for five days to install scaffolding and work on a 131" high and 71" wide section of the iconostasis. Loose paint and gilding on the carved elements were consolidated, and heavy deposits of dust were removed. Losses to the gilding were toned in with bronze and gold paint.

Three icons, *The Descent of the Holy Ghost, The Conversion of St. Paul,* and *The Dormition of the Virgin,* were removed from the screen and treated on site, while one additional painting, *Pentecost,* has been taken to ICA's lab facility to remove a darkened varnish. A stable, reversible varnish will be applied, and the icon will be reinstalled. With Phase I of the treatment project now complete, the Byzantine Catholic Cultural Center is currently working to raise funds for conservation of the remainder of the iconostasis and the church's altar.

For more information about the Byzantine Catholic Cultural Center, or to donate to this worthwhile project, please contact the Reverend Father Richard J. Plishka, at 216-357-2933, or via email to director@byzcathculturalcenter.org. The Byzantine Catholic Cultural Center and Holy Ghost Byzantine Catholic Church are located at 2420 West 14th Street in Cleveland, Ohio.

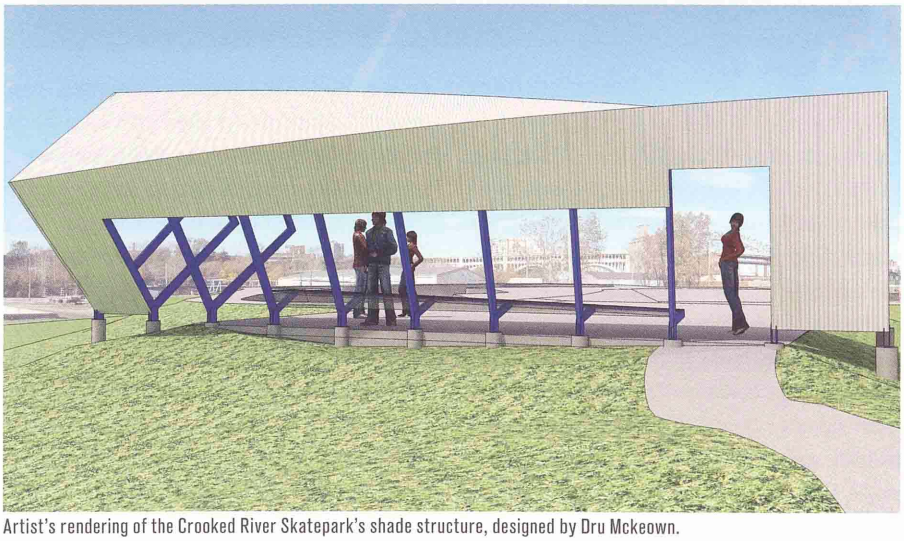
ICA Art Conservation

2915 Detroit Avenue
Cleveland, Ohio 44113
216.658.8700
ica-artconservation.org

Crooked River Skate Park Joins Growing Riverfront Recreation District Along the Cuyahoga

by LAND Studio Staff

IMAGES COURTESY OF LAND STUDIO



Artist's rendering of the Crooked River Skatepark's shade structure, designed by Dru Mckeown.

THE CROOKED River Skate Park is the newest addition to a growing, people-powered recreation district along the Cuyahoga River. Situated on the Columbus Road Peninsula near Rivergate Park, the Ohio City Bicycle Co-Op and the Cleveland Rowing Foundation, the Crooked River skate park is uniquely designed in response to the rugged industrial feel of the Cuyahoga River Valley.

Working closely with partners Grindline Skateparks, Inc., Public Square Group, and the City of Cleveland, LAND studio engaged the community in creating a dynamic vision for an urban skate park that would add a unique new element to the growing recreation center along the Cuyahoga. Members of Cleveland's skateboarding community, which boasts a large artist contingent, gave their blessing on concepts and designs throughout the process.

"This is the first real concrete skate park in Cleveland," said Vince Frantz, Executive Director of Public Square Group, a non-profit dedicated to supporting skateboarding, art and civics in Northeast Ohio. "While most other major cities have created public skate parks, this is the start of Cleveland and the downtown neighborhoods embracing a skateboarding culture that has been a strong force in the city for decades. The park will help activate another part of the city by serving skaters and families both regionally and downtown."

A unique feature of the skate park is its public art element, a playful shade structure. The design process identified shade as a highly desirable element for skaters. With a nod to the historic industrial riverfront setting, the nearly forty-foot wide, eight foot tall shade structure was designed by Cleveland-based designer Dru Mckeown of TOI studio, and playfully recalls the shipping containers that travel down the Cuyahoga River. The skate park covers 15,000 feet across a Kidney Bowl basin and features a favorite of the skating community – a "snake run," which is a long winding path with various grades and turns.

Frantz sees the interplay of art and skating as essential to the sport. "Skateboarding has had a large influence on art and culture in the past 50 years, he explained. "It's a form of public art that evolved out of the unused spaces in cities and has led many children to develop an appreciation of image, form and space - without knowing it at first, fostering a natural interest in creative endeavors that lasts through adulthood." Frantz believes that Crooked River Skate Park's unique design and location will provide inspiration for many local artists today and inspire a new generation for tomorrow.

LAND Studio

1939 West 25th Street, Suite 200
Cleveland, Ohio 44113
land-studio.org
216.621.5413

Satellite Gallery Launches, Explores Space and Looks at Planet Earth, its Small Beings and an Erie Lake

by Loren Naji

Loren Naji on Earth.

WOOTWOOTHOOTwowYipyipyeaHyes#!!! sHaZZZamBamwhoopieYoWZer!

Ground Control to Major Naji: We have lift off!

Satellite Gallery has occupancy and is manned by Captain Loren and copilot Grace with a crew of artists from some very far away worlds! The first crew exploring inner space installations consists of Joan of Art, Diane Collins, Scott Evans, Nancy Frazier, June Hund, Anastasia Pantsios, Scott Pickering, and Rebekah Wilhelm. Earthlings CAN explore these inner worlds on Fridays, 5 to 9 PM, Saturdays and Sundays, noon to 5 PM. The landing pad is located at 442 East 156th Street, Cleveland, OH, Earth 44110.

Our children, creativity and the environment determine the future of Planet Earth. Satellite Gallery's mission for the coming year includes exploration on all fronts. From the Collinwood banks of Lake Erie, Astronauts, Grace Summanen and Loren Naji will lead a ground exploration with smaller (5 to 13 year-old) earthlings to the shores of Lake Erie. This expedition will commence on June 13th with a beach clean-up of litter and refuse, discovering objects to be transformed into art. On June 20 and 21, our crew will create art objects with all this flotsam and earth debris, exploring all possibilities. The final frontier will be Erie Art Treasures an exhibition of these creations occurring on June 27th to be viewed by earthlings. Proceeds from sales will go to a charity here on Earth!

Please contact the Captains if you know of possible crew members for this journey!

At the time of this writing, Astronaut Loren is still making repairs to the mother ship, Loren Naji Studio Gallery and is navigating art with the help of friendly earth inhabitants. He is working on collaborative ideas with explorers from other spaceships and is open to all ideas and communication.

Thank you fellow earthlings for all your support! All are welcome on board; there are no aliens!

Loren Naji Studio Gallery

2138 West 25th Street
Cleveland, Ohio 44113
lorennaji.com
216.621.6644

Satellite Gallery

442 East 156th Street
Cleveland, Ohio, Earth 44110

Art House Community Culture Night

by Kim Bissett

ART HOUSE held its new program Community Culture Night on November 7th with "A Conversation with John Ranally." Ranally, a sculptor, 30 year near west resident, community artist activist, and co-owner of Studio Foundry, showed images and fielded questions about his life and work. John has done some remarkable work with neighborhood residents, most recently a large welded steel gate with Inner Visions of Cleveland. He is an urban pioneer in the truest sense, dedicated to creating a better world through direct action in his community.

Art House

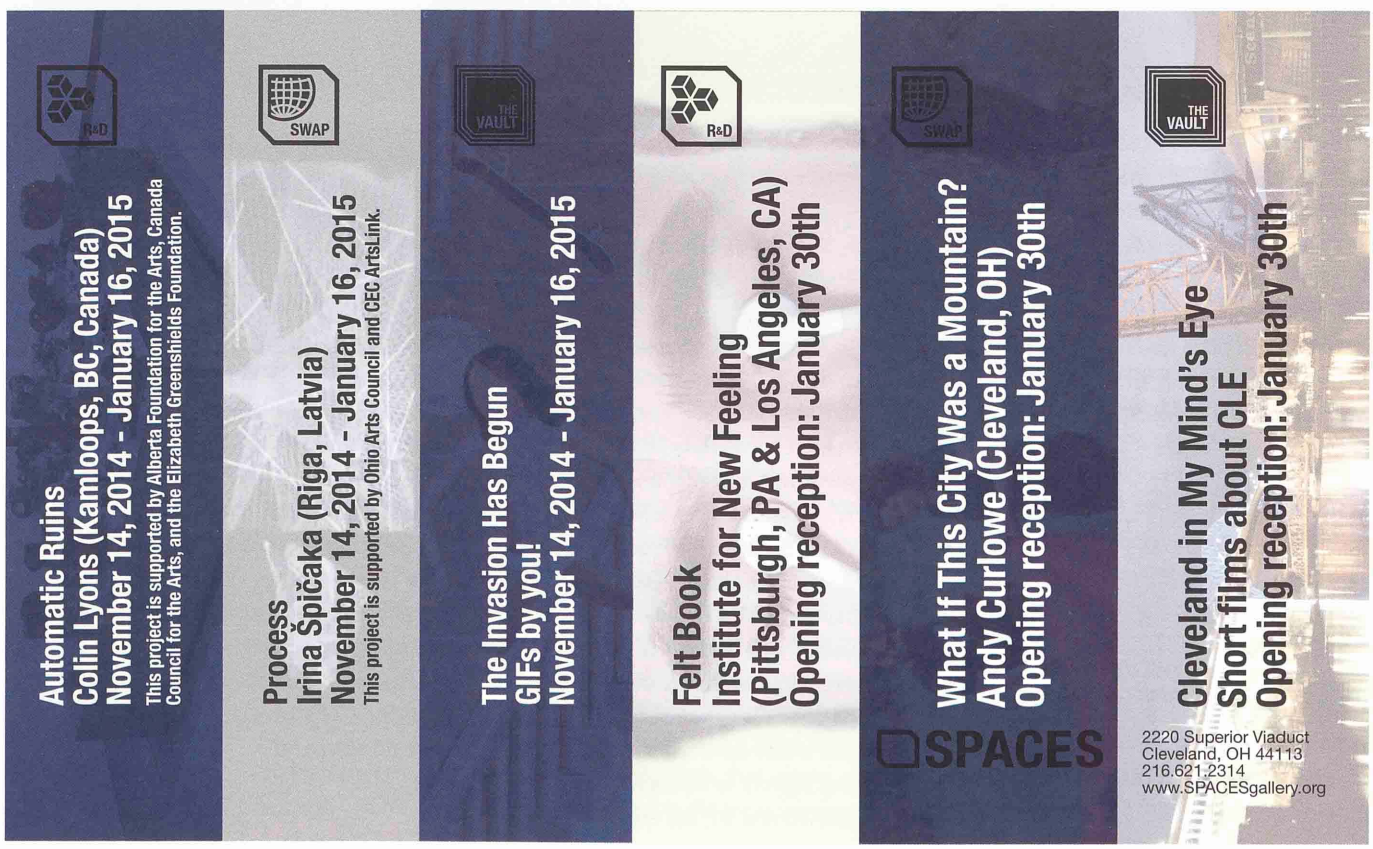
3119 Denison Avenue
Cleveland, Ohio 44109
arthouseinc.org
216.398.8556

John's work parallels that of Art House—a place born from the efforts of neighborhood artists and residents who understood the need for a safe place to create, express, and nurture the mind and soul. Known for stellar teaching artists, hosting international artists through Creative Fusion, and its commitment to community, Art House is "an incubator for creative exchange," as stated by board member Brinsley Tyrell.

Community Culture Night seeks to grow this mission. Given the success of this event, another Community Culture Night will be scheduled in the spring, with dates and the artist to be announced. Art House is grateful to Dodd's Imaging for their belief and sponsorship of this first event.

Sculptor, activist, near-west resident John Ranally.

Kim Bissett is an Artist, a lecturer in the Baldwin Wallace University Department of Fine Arts, an Art House Board member, and resident of Cleveland's near-west side.


R&D
Automatic Ruins
Colin Lyons (Kamloops, BC, Canada)
November 14, 2014 - January 16, 2015
This project is supported by Alberta Foundation for the Arts, Canada Council for the Arts, and the Elizabeth Greenshields Foundation.
SWAP
Process
Irina Špičaka (Riga, Latvia)
November 14, 2014 - January 16, 2015
This project is supported by Ohio Arts Council and CEC ArtsLink.
THE VAULT
The Invasion Has Begun
GIFs by you!
November 14, 2014 - January 16, 2015
R&D
Felt Book
Institute for New Feeling
(Pittsburgh, PA & Los Angeles, CA)
Opening reception: January 30th
SWAP
What If This City Was a Mountain?
Andy Curlowe (Cleveland, OH)
Opening reception: January 30th
SPACES
THE VAULT
Cleveland in My Mind's Eye
Short films about CLE
Opening reception: January 30th
2220 Superior Viaduct
Cleveland, OH 44113
216.621.2314
www.SPACESgallery.org

December Mini-Classes at Orange Art Center

by Deborah Pinter

OH, THE WEATHER outside is frightful, but oh it's so delightful at The Orange Art Center. We end the 2014 season with a chance for you to experiment in a different area of art making with our three week mini-classes offered during the first three weeks in December. Mini-classes will be in the areas of fine arts and crafts.

We then kick off 2015 with our new workshops series, Make Art! Love Art! The Generation X Workshop Series (MALA). These workshops will group local experts, who are passionate in the field of community, with talent artists/teachers from Northeast Ohio. Designed to reflect contemporary topics in traditional art forms, the MALA workshops are both fine art and craft in scope, created for beginners to advance students who have a love for both art and the community.

And of course, we will once again be offering our traditional classes taught by returning veteran faculty members like Debra Rosen, with her Fine Jewelry Making classes, and a wide assortment of drawing and painting classes taught by John W. Carlson, Lou Grasso, George Kozmon, Dino Massaroni, A.D. Peters, and Bob Raack.

For more information all the happenings at the OAC, visit our website, www.orangeart-center.org, for an up-to-date and complete list of current classes and workshops!

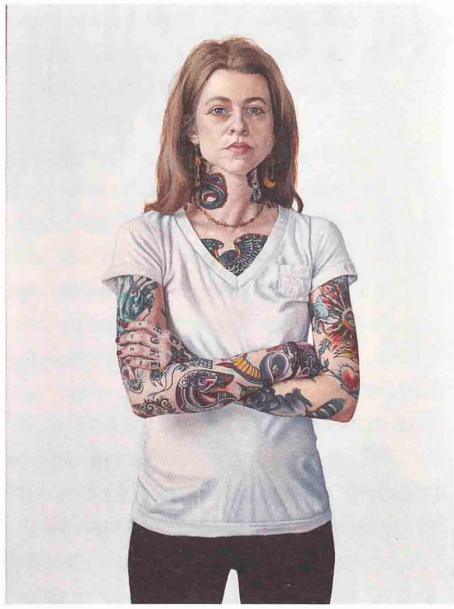
Orange Art Center
31500 Chagrin Boulevard
Pepper Pike, Ohio 44124
orangeartcenter.org
216.831.5130

CARRIE GABELLA

Alvah Chisholm, "Landscape in Blue #20," acrylic on canvas.

The New Real: Anthony Mastromatteo, Frank Oriti, and Michael Zigmond at the Bonfoey Gallery

by Micah Brown



Clockwise from lower left, works of Michael Zigmond, Anthony Mastromatteo, and Frank Oriti.

THE BONFOEY GALLERY is pleased to present new works by Anthony Mastromatteo, Frank Oriti, and Michael Zigmond in an exhibition titled *The New Real.* This stunning exhibition will be on view in our street level gallery October 24 through November 29, 2014. An opening reception with the artists will be held at the gallery Friday, October 24th, from 5-8 pm.

Anthony Mastromatteo's paintings center on the portrayal of things. He is a realist, inclined toward trompe l'oeil painting, and wants his depictions of the "stuff" of everyday suburban reality to be a portal to the ineffable. He was born in Akron, Ohio, a suburban reality that he has come to accept, and which he makes central to his artistic endeavors. His goal is to impart upon the viewer a moving, memorable aesthetic experience. He received his B.A in Art History from Princeton University.

Frank Oriti was born and raised in the suburbs of Cleveland, Ohio. He earned his B.F.A. from Bowling Green State University in two-dimensional studies in 2006, and his M.F.A in painting in 2011. His work examines the blue collar culture of individuals returning to hometowns that they have attempted to escape. His work asks the questions, "What has my life become?" and "What will everyone think of me now?" A psychological state of "settling" is adeptly emblazoned across each individual's face. There is a palpable portrayal of a connect and disconnect between the suburban landscapes and its residents. Frank Oriti has been featured in the *New York Times,* and was the recipient of the 2013 Cleveland Arts Prize Emerging Artist Award.

Michael Zigmond was born in Sandusky, Ohio and earned his B.F.A from Bowling Green State University. His work created for *The New Real* marks a shift towards smaller, more intimate still lifes that emphasize fun or whimsical qualities. This series captures his love of the mash up of high and low culture elements. He is not painting out of a sense of nostalgia but rather it's the act of play that he finds so fascinating and relevant to creation.

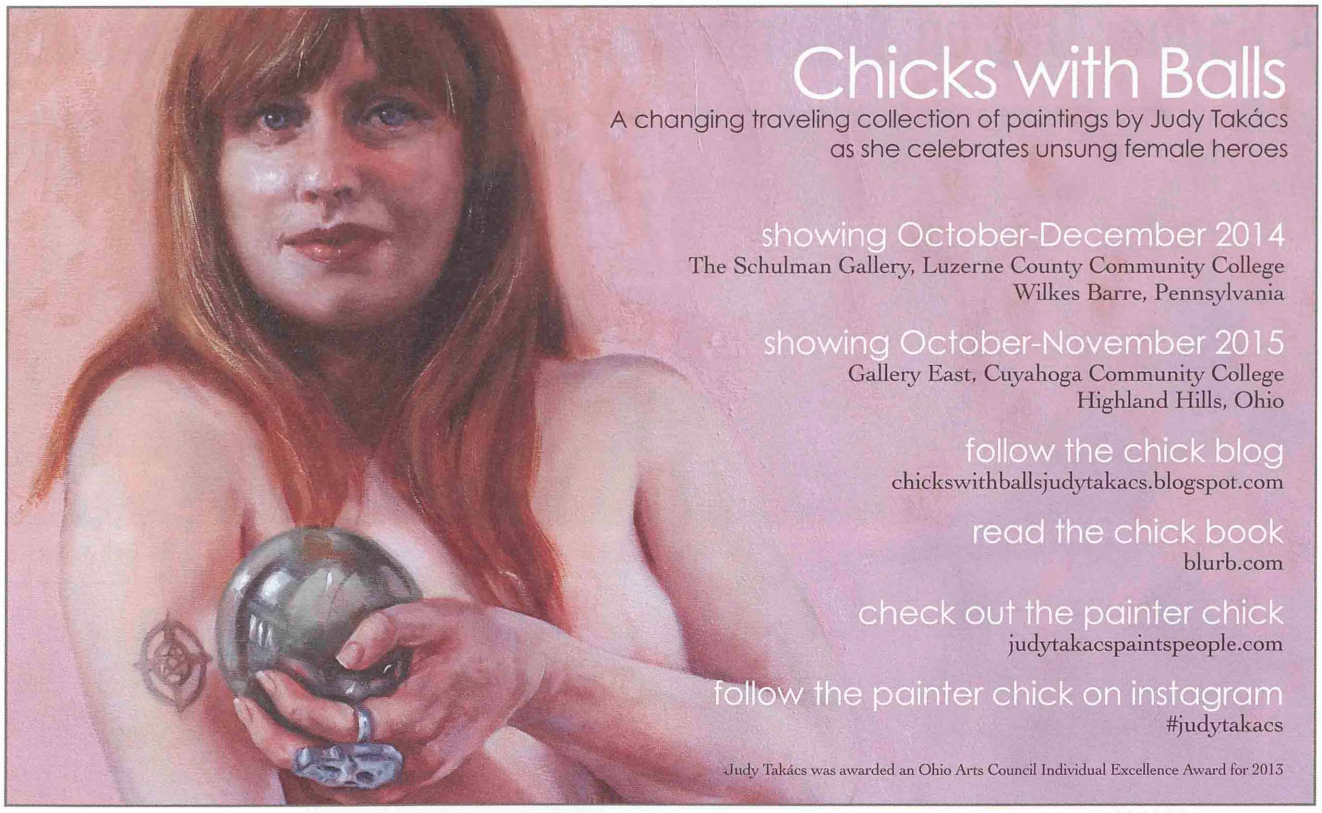
The artists are led by a response to their past and its effect upon their present and the future. Where one comes from has a profound effect on the art that they create. They have grown as artists and this exhibition shows the transformation an artist undertakes when examining one's past. Though each artist has made a conscious decision to portray differing subjects, they all do with a deft touch that is not only apparent in the quality of the work but in the demand that it creates. Each artist is widely collected throughout the United States and the world.

For more information about Anthony Mastromatteo, Frank Oriti, Michael Zigmond: The New Real, *or upcoming exhibitions, please contact The Bonfoey Gallery, 216.621.0178, or visit the company web site at www.bonfoey.com.*

Bonfoey Gallery

1710 Euclid Avenue
Cleveland, Ohio 44114
bonfoey.com
216.621.0178

ANTHONY MASTROMATTEO, FRANK ORITI, MICHAEL ZIGMOND: *THE NEW REAL*
OCTOBER 24 – NOVEMBER 29, 2014
OPENING RECEPTION 5-8 PM FRIDAY, OCTOBER 24



Chicks with Balls

A changing traveling collection of paintings by Judy Takács
as she celebrates unsung female heroes

showing October-December 2014
The Schulman Gallery, Luzerne County Community College
Wilkes Barre, Pennsylvania

showing October-November 2015
Gallery East, Cuyahoga Community College
Highland Hills, Ohio

follow the chick blog
chickswithballsjudytakacs.blogspot.com

read the chick book
blurb.com

check out the painter chick
judytakacspaintspeople.com

follow the painter chick on instagram
#judytakacs

Judy Takács was awarded an Ohio Arts Council Individual Excellence Award for 2013

dm

DONNA MARCHETTI DESIGN

Hand-painted and hand-dyed scarves

WHOLESALE OPPORTUNITIES

2014 Fall/Winter line now available!

DONNAMARCHETTIDESIGN.COM

ART FORUM

FRAMING STUDIO

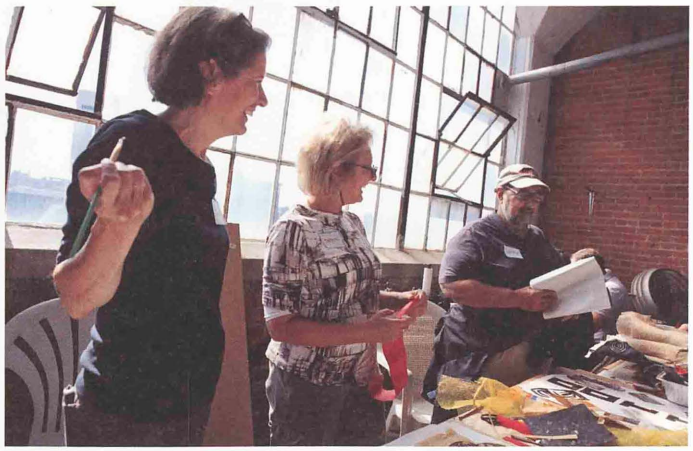
Turning Your Treasures Into Unique Works of Art

17798 Detroit Ave.
across from
The Beck Center

216.221.6500
www.ArtForumFraming.com

A Banner Day on Superior Avenue

by William Martin Jean



TOP LEFT: James. TOP RIGHT: Bobbi Reichtell, Suzan Krause, Lenny. BOTTOM LEFT: Chuck,Ruth Bercaw,Susan Squires,Jonathan,Sue Magnone. BOTTOM RIGHT: Lydia Bailey, Susan Squires, Jonathan. Sue Magnone.

ELEMENTARY school may have been the last time the four men who came to my studio from Lutheran Metropolitan Ministries on Lakeside Avenue were ever asked to express themselves artistically. In August, Bobbi Reichtell of the Campus District asked me if City Artists at Work were willing to join with these men in developing designs for banners that would help build neighborhood identity along Superior Avenue. It had been a number of years since we created the first pole banners as part of the Superior Avenue redevelopment program. During the interim those banners were replaced with others, for which we raised the money.

City Artists At Work

2218 Superior Avenue
Cleveland, Ohio 44114
cityartistsatwork.org

The poles have been bare for a number of years, and this seemed like a great opportunity to accomplish a number of things: First, the interaction between two groups who are stakeholders; Second, creating a group of designs that reflect the thinking of the groups; and Third, instilling a sense of ownership of the neighborhood.

The workshop was scheduled for the last week in September. Artists were recruited, and other volunteers from the Campus District joined in. Michael Sering, director of the shelter was instrumental in identifying men who had an expressed interest. The workshop was underway! We talked about how the banner designs might identify the neighborhood: The Art Quarter, the ethnic restaurants, churches and schools, the lake and business and social institutions.

The group was free to choose their own path. James preferred to work independently and became engrossed in his painting, even refusing to take a luncheon break, preferring instead to take his lunch back to the studio. His painting showed a single tree blown by the breeze against a brilliant blue sky. Chuck, who could easily have been a fullback for the Browns, was guided in the art of collage to create an abstract work reminding us of the waves on Lake Erie on a calm, sunny day. Jonathan was the most ambitious, developing an iconic view of Cleveland, and another collage reflecting urban life. Lenny managed to pull his design together with a series of lines that created an industrial site or construction.

A lively discussion was held when all the day's work went on display. The works will be scanned and cropped to find the best banner designs. During the workshop, a video was made and will serve as means to help raise the funds to produce the banners through the website, Crowd Rise.

To donate in support of this effort, please visit crowdrise.com/BannerUp.

Garmonbozia and *Homegeown at CPR*

by Shari Wilkins

JANUARY 2015 marks the second anniversary of the opening of the Cleveland Print Room, and we are as excited as ever to continue bringing to the Greater Cleveland Area world-class photography exhibits, engaging and fun photography workshops and classes, and after-school photography programs in the region's only community-accessible photographic darkroom.

Our first exhibit of the new year, *Garmonbozia,* features the work of two of our members, Diana Hlywiak and Steve Syd, working both on their own and in collaboration. Having met in 1991, Diana and Steve's friendship grew though a common fondness for David Lynch, death metal, and photography. The two have worked together on many projects, including the construction of a giant mobile pinhole camera made from a box truck. This show presents a wide range of styles, from Hlywiak's large-scale surrealistic, and somewhat retro, digital imaging, to Syd's more abstract, experimentally-processed film-and-paper-based pieces.

In March, we will be presenting our second *Homegrown* show, a curated collection of the work of some of the best photographic artists Northeast Ohio has to offer, with something for every discriminating taste.

Diana Hlywiak (left) and Steve Syd (right).

March will also bring the arrival of our third Cleveland Foundation Creative Fusion artist, photographer Antonia Cruz from Santiago, Chile. We look forward to meeting and working with this talented young photographer while introducing her to all Cleveland has to offer.

Cleveland Print Room

The ArtCraft Building
2550 Superior Avenue
Cleveland, Ohio 44114
216.401.5981

***GARMONBOZIA:* THE WORKS OF DIANA HLYWIAK AND STEVE SYD**
OPENING RECEPTION, FRIDAY, JANUARY 9, 5-9PM | SHOWING THROUGH FEBRUARY 20
ARTISTS' GALLERY TALK, SATURDAY, JANUARY 10, 1PM

HOMEGROWN II
OPENING RECEPTION, FRIDAY, MARCH 13, 5-9PM | SHOWING THROUGH APRIL 26
ARTISTS' GALLERY TALK, SATURDAY, MARCH 14

A BAROQUE SENSIBILITY
beauty reigns
IN RECENT PAINTING
JANUARY 24 - MAY 3, 2015
Beauty Reigns: A Baroque Sensibility in Recent Painting is organized by the McNay Art Museum, San Antonio Texas. Lead sponsorship for its presentation in Akron is provided by the Lehner Family Foundation with additional funding from the John S. and James L. Knight Foundation and the Ohio Arts Council.
Paul Henry Ramirez, PLAYCONICS 5, 2011, acrylic on canvas, 66 x 66 in.
Courtesy of the artist.
AkronArtMuseum.org

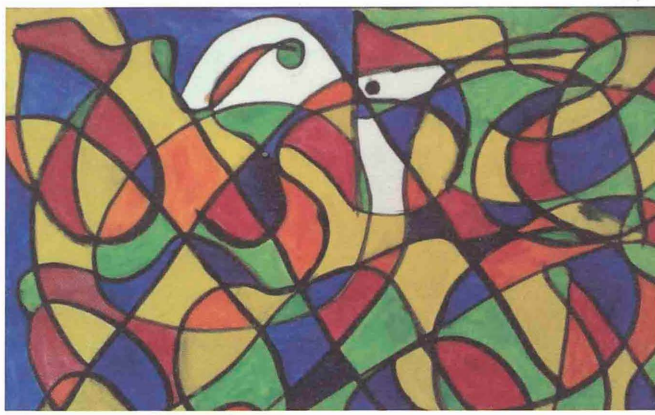
Using Art to Regain Focus at Art Therapy Studio

by Linda Merri

TIM, a U.S. Marines veteran in his early 50s, was transitioning between careers when he learned how disabling chronic post-traumatic stress disorder (PTSD) can be—cognitively as well as emotionally. Smart, but emotionally fragile, Tim had battled PTSD for 23 years when, during a particularly stressful semester in his training to become a respiratory therapist, he lost his memory for a week. He could not do the calculations he knew so well, and could not complete the semester. Slowly, he put pieces of his memory back together. But the stress and frustration did not stop after the term was over. He suffered a mental breakdown in early 2012 and was diagnosed with general anxiety disorder.

Tim put his studies on hold and worked on becoming mentally and physically well. He began attending "Discover the Artist Within You" classes at the Fairhill Partners studio and discovered that art therapy helped him regain his concentration and focus. His ability to do his school work is much improved, and he finds creating art to be very relaxing.

"I have found my "niche" and it's cheap and affordable," says Tim. "I like the way my art brightens up my life and brings joy to others."

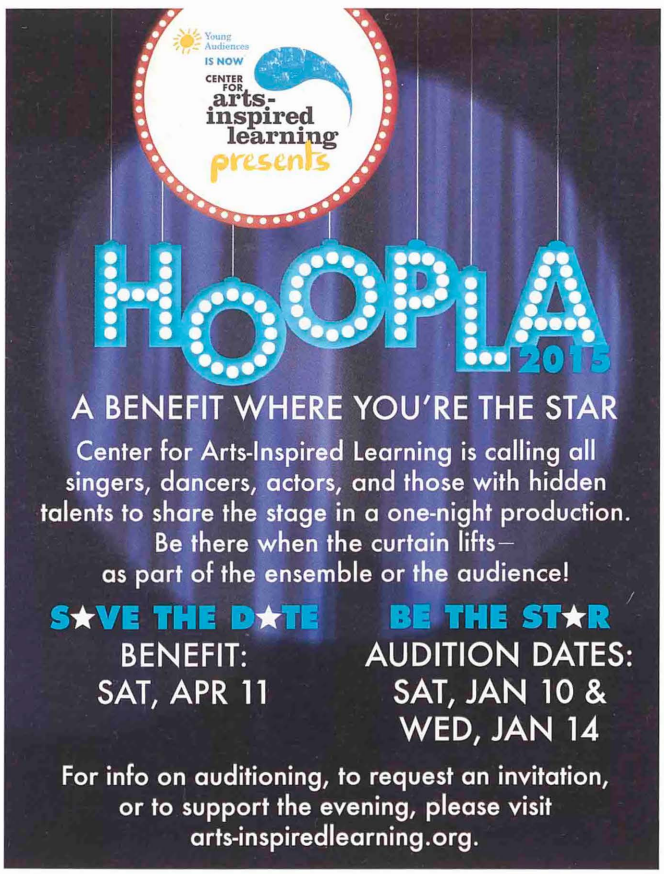


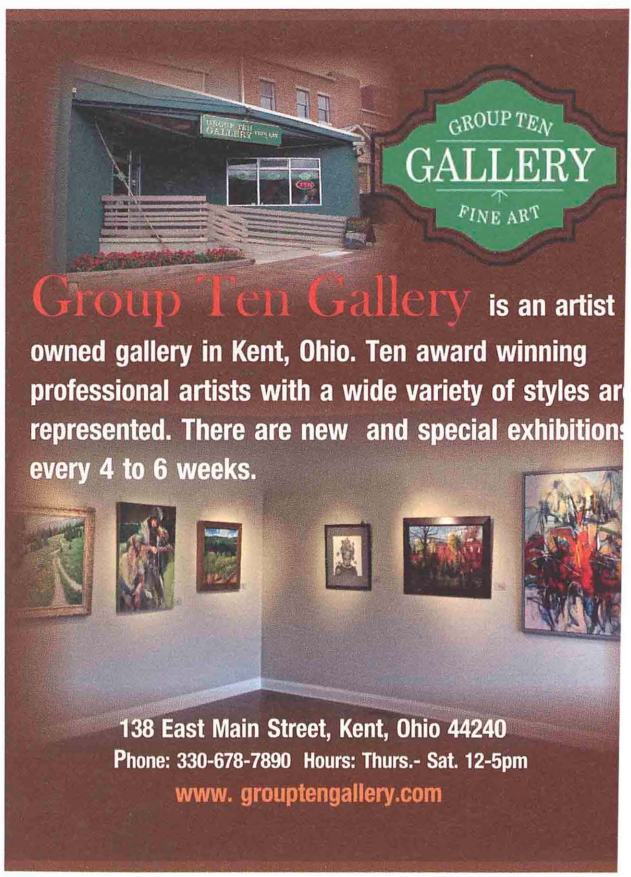
A mixed media work by Tim Frost.

"Discover the Artist Within You" class help people like Tim develop their artis talent as they deal with pain, stress, a life-altering changes resulting from seric illness or disability. Winter classes be January 5. For more information, visit ww arttherapystudio.org.

Art Therapy Studio

12200 Fairhill Road
Cleveland, Ohio 44120
arttherapystudio.org
216.791.9303


Young Audiences
IS NOW
CENTER FOR arts-inspired learning
presents
HOOPLA 2015
A BENEFIT WHERE YOU'RE THE STAR
Center for Arts-Inspired Learning is calling all singers, dancers, actors, and those with hidden talents to share the stage in a one-night production.
Be there when the curtain lifts—
as part of the ensemble or the audience!
SAVE THE DATE
BENEFIT:
SAT, APR 11
BE THE STAR
AUDITION DATES:
SAT, JAN 10 &
WED, JAN 14
For info on auditioning, to request an invitation, or to support the evening, please visit
arts-inspiredlearning.org.


GROUP TEN
GALLERY
FINE ART
Group Ten Gallery is an artist
owned gallery in Kent, Ohio. Ten award winning
professional artists with a wide variety of styles ar
represented. There are new and special exhibitions
every 4 to 6 weeks.
138 East Main Street, Kent, Ohio 44240
Phone: 330-678-7890 Hours: Thurs.- Sat. 12-5pm
www. grouptengallery.com

Snap and Pop: Jones Soda Co. and Center for Arts-Inspired Learning focus photo residency and contest with Saint Martin de Porres students

by Tom Poole

"ONE MORE TIME. I can go faster." A group of students from Saint Martin de Porres High School gather around a table at The Cleveland Print Room, eyes shut tightly, mouthing their time. They are practicing rolling film—an old technique, but a newly acquired skill—to get ready for their first dark room experience as members of Young Snappers.

Sponsored by Jones Soda Co., this photography residency program partners their school, Center for Arts-Inspired Learning (formerly Young Audiences) and The Cleveland Print Room.

The 18 seniors are working with social studies teacher Danielle Hayes and Cleveland-based artist Donald Black Jr., a teaching artist with Arts-Inspired Learning. Leading a series of nine afterschool workshops exploring methods from pinhole cameras to SLR and 35mm, Black Jr. is guiding the students into a deeper appreciation of non-digital technique and composition.

Known for its unique identity of random images wrapping each bottle, originally shot by iconic designer/photographer Victor John Penner, the company later used crowd-sourced images to highlight submissions by its drinkers. The student residency, piloted in a school in northern California, was expanded this year into Cleveland and Detroit. This November, the students will participate in a Skype Q+A and critique with Penner. One selected student's work will be seen nationally on bottles of Jones Soda (and get to pick the flavor).

St. Martin de Porres students learned to roll film as part of a Center for Arts-Inspired Learning program sponsored by Jones Soda Co.

To see the student work, visit the online gallery at jonessoda.com/young-audiences/gallery.
The work will be on display at Saint Martin de Porres on December 16 as part of the school's Holiday Family Night.
To partner with Center for Arts-Inspired Learning, visit arts-inspiredlearning.org.

Center for Arts Inspired Learning

13110 Shaker Square, C203
Cleveland, Ohio 44120
216.561.5005
arts-inspiredlearning.org

Tremont Art Walk begins 23rd Year

THE TREMONT ARTWALK begins it's 23rd year in February 2015, and artist owned and operated galleries have been a mainstay since the beginning.

Hartshorn Studios

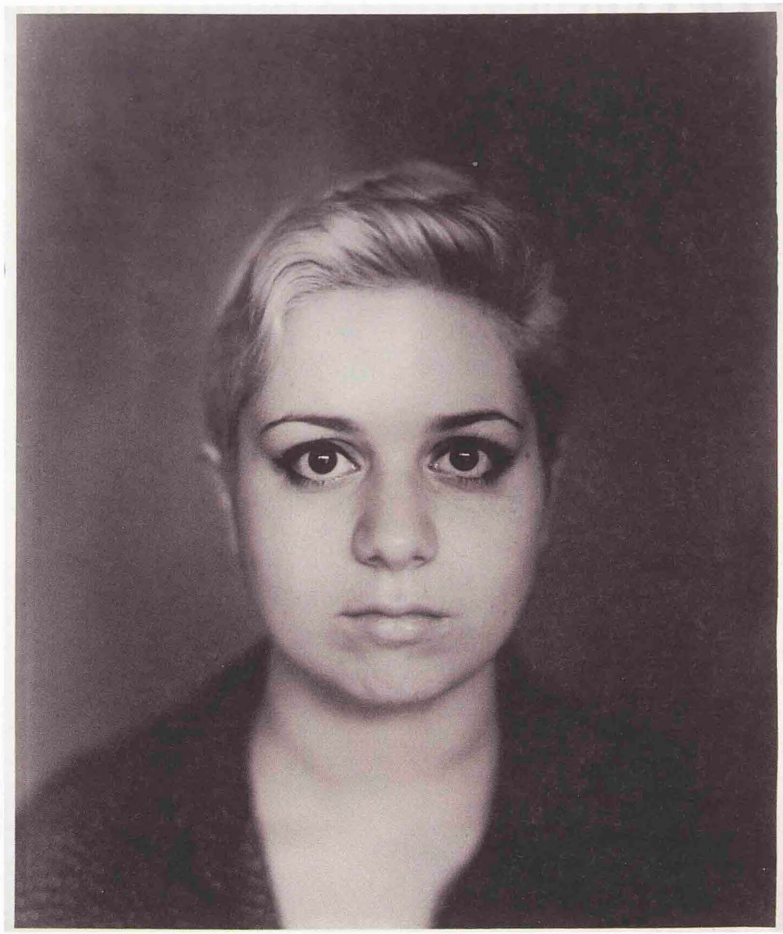
Rob Hartshorn opened his gallery, Hartshorn Studios in the heart of Tremont 8 years ago with the intention of creating a space in which to both make and exhibit work, joined by established and emerging artists at the corner of College and Professor.

Tremont has been just the right environment for Rob and the sculptors, painters, and photographers of Hartshorn Studios. Here, the studio is in the midst of other artists committed to supporting one another by nourishing ideas and enabling the energy to produce great work. On any given day at the studio, you will find artists, friends, local folks, appreciators and collectors critiquing, collaborating, sharing, and creating. December-February brings a number of new collections to the walls of the gallery including: an underwater still life series, several new industrial panoramic photographs, and varied explorations in acrylic abstract paintings. Looking for a meaningful holiday gift? We have artworks of all sizes! Or, get a Hartshorn Studios gift certificate for a commissioned painting and let the giftee decide!

Hartshorn Studios is at 2342 Professor Avenue, Cleveland, OH. Call 216.403.2734, or email info@hartshornstudios.com

Mastroianni Photography

In December, Mastroianni Photography and Arts presents an exhibition of portraits created by Steven Mastroianni with traditional silver halide black & white film. The portraits are part of an ongoing series of mostly large scale images created with the view camera, portions of which were seen in 2013's series "Girls on Film". While digital imaging has eclipsed film in the professional photographic world, including his own professional work, Mastroianni still maintains an old fashioned dark room, as well as film cameras, for use in creating these shimmering, contemplative photographs.



"Frances," 8x10 negative, 20x24 silver gelatin print, by Steven Mastroianni.

The film process isn't about nostalgia or style, it's about the physical and chemical quality of the materials, and the time it takes to create the images with the cameras. Sitting for a large format camera is a different process than grabbing a quick snapshot.

The camera is fixed to a tripod, the focus is critical, the exposure is made manually, the film is carefully loaded, and often the subject needs to sit still for many seconds, even minutes, at a time. That process alone can create a more contemplative, thoughtful, and concentrated portrait. The photochemical image reveals the direct result of light sensitive silver reacting to the reflected and refracted light from the subject. The process continues in the darkroom, where the exposed negative is projected again onto more light sensitive silver, to reveal a rich, black and white positive image made up of rich silver on paper.

The subjects are family and friends who have graciously invested time to sit for the portraits. The portraits reflect that commitment to the process, hopefully portraying something sympathetic and engaging about the person.

Faces in Silver will be exhibited this winter at Mastroianni Photography and Arts. More information can be found at www.mastroianniarts.com.

Tremont Art Walk

tremontartwalk.com

AAWR launches book of Northeast Ohio Archived Artists, plus *Pearls of Cleveland*

by Herbert Ascherman, Jr.

The Artists Speak

The Legacy Society of the Artists Archives of the Western Reserve proudly announces the launch of *The Artists Speak: Insights and Images of Ohio Artists.*

Edited by Rota Sackerlotzky and Roger Welchans, and five years in the making, this stunning 160-page book contains profiles of sixty-two Archived Artists, their thoughts and observations, detailed chronologies and several selected images of their artistic heritage.

Working from biographical information, archived documents and personal interviews, Rota and Roger have published a comprehensive overview of Cleveland's foremost artists.

The book is available at the Artists Archives gallery or on our website (artistsarchives.org) for $35.00.

The accompanying exhibition of work from each of the 62 featured artists can be seen from November 15 - December 31, 2014.

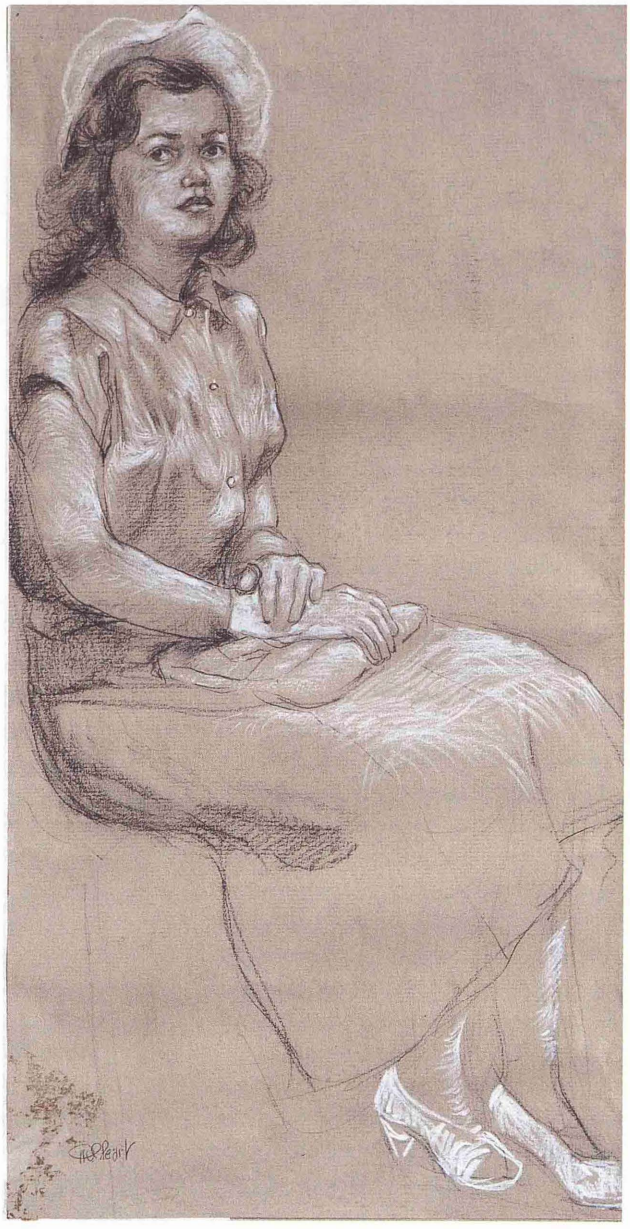
Pearls of Cleveland

Archived Artist Moses Pearl was a child of Cleveland. Born here in 1917, Moses was a product of the Cleveland School system, the Cleveland School of Art (later the Cleveland Institute of Art) and Kent State University. Throughout his career, he worked at the Cleveland Museum of Art, taught art in the Cleveland Schools, and was shown in 19 May Shows.

Moses spent his creative life exploring the vibrancy of Cleveland as he worked, taught and painted throughout the city. His weekly explorations led him to steel mills, girded bridges, towering buildings and delightful, hidden corners of the city. His vibrant color palette and graphic style captured the intensity that he found on the streets.

Often accompanied by his daughter Sharlene or son Stuart, Moses opened his children's artistic sensibilities with his plein aire paintings and watercolors, while at the same time instilling in them an appreciation of the colorful landscape and architecture of their surroundings.

The Artists Archives of the Western Reserve is proud to present *Pearls of Cleveland,* featuring the work of Moses Pearl, the paintings of his daughter Sharlene Pearl Green, and the photography of his son Stuart. On view January 15 - February 27, 2015.



Moses Pearl, "Figure Drawing – Woman", Charcoal and white pencil on paper, 1948, 26"(H) x 18"(W).

Artists Archives of the Western Reserve

1834 East 123rd Street
Cleveland, Ohio 44106
216.721.9020
artistsarchives.org

***THE ARTISTS SPEAK* (EXHIBITION)**
NOVEMBER 15 - DECEMBER 31, 2014

PEARLS OF CLEVELAND
JANUARY 15 - FEBRUARY 27, 2015

Cleveland Institute of Art continues series with exhibitions, symposium, panel talks on socially engaged art

by Ann T. McGuire

THE CONVERSATION continues at Cleveland Institute of Art, where students, faculty and visiting artists from four continents have been exploring what it means for an artist or designer to be socially engaged.

The college is in the midst of a yearlong series titled *Community Works: Artist as Social Agent.* From Thanksgiving through mid-March the series includes the following opportunities for community members to join this far-reaching conversation.

Fall exhibition, through Dec. 20

Community Works: Artist as Social Agent is the name of CIA's yearlong series of events, and also the title of its fall 2014 exhibition. The show, which opened in early November, "explores multi-layered narratives of identity, exile, and displacement through works of photography, video, installation, and other media," according to Bruce Checefsky, director of CIA's Reinberger Galleries.

Community Works presents an international take on socially engaged art with installations by Maj Hasager (Denmark), Dor Guez (Israel), José Carlos Teixeira (Portugal), Chi-Yu Liao (Taiwan), Caroline Woolard and Susan Jahoda (USA).

Liao will be an artist in residence at CIA through Nov. 30, thanks to a Creative Fusion grant from the Cleveland Foundation. Administered by CIA alumna Kathleen Cerveny '69, the foundation's Creative Fusion artist residency program partners international artists with local arts organizations with a goal of maximizing the cultural exchange between the artists and the community.

Most of the work is on view in the Reinberger Galleries of CIA's Gund Building, 11141 East Boulevard. Liao's installations are on view in CIA's Joseph McCullough Center for the Visual Arts, 11610 Euclid Avenue.

Teens + college students

Community Works yields CIA's Reinberger Galleries in January and February to young artists. Cuyahoga County teens who win awards in the annual Scholastic competition at CIA will fill the gallery with their artwork (and hope for the future) from Jan. 20-30, 2015.

SIE, the college's annual Student Independent Exhibition, will be on view from Feb. 13 through March 14. Now in its 69th year, SIE is an honored tradition that's never conventional. Organized entirely by students, who choose the jurors and mount the exhibition, SIE offers fresh, sometimes surprising approaches to contemporary art.

Spring exhibitions March 31-May 2

Returning to the themes of *Community Works,* CIA's spring exhibitions will include an exhibition titled *Women to Watch - Ohio,* and an opportunity to see socially engaged art created by CIA students over the course of the year. Also planned is First, a regional symposium for art educators.

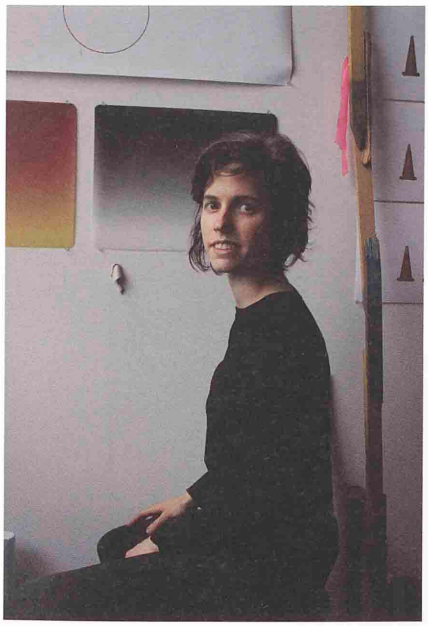
Women to Watch - Ohio, on view March 31-May 2, will be one of the final shows in the Reinberger Galleries before CIA vacates its Gund Building on East Boulevard. Two Cleveland curators – Reto Thüring of the Cleveland Museum of Art and Rose Bouthillier of MOCA Cleveland – chose the following artists to participate: CIA graduates Christi Birchfield (Class of 2006) and Lauren Yeager (Class of 2009), and Hildur Jonsson, Mimi Kato, and Eva Kwong. Checefsky selected the work to be shown. The theme is women's relationships with nature and art.

Works of Mimi Kato. Top: "One Ordinary Day, One Ordinary Afternoon" (2010). Above: "Retro Reflections on Sculpting Nature" (2013).

"We're organizing this exhibition because women have been under recognized in exhibitions in this region and nationally, and this is an attempt to show the significance of their contributions," Checefsky said. "These particular women artists represent the very best and the finest craftsmen and artists in the region and have reputations that extend nationally and globally."

Women to Watch - Ohio opens to the public with a reception in Reinberger Galleries on Thursday, April 2, from 6-8 pm. The featured artists will participate in a public panel discussion on women in the arts on Friday, April 10, 2015, at 12:15 pm in Aitken Auditorium in the Gund Building.

All of the women artists included in *Women to Watch – Ohio* are under consideration



Clockwise from above: Lauren Yeager (2009), Christi Birchfield (2006) and Hildur Jonsson. Far right: print by Christi Birchfield.

for inclusion in the international Women to Watch 2015 exhibition that will be on view at the National Museum of Women in the Arts in Washington, D.C. from June 5 through Sept. 15, 2015.

Art and research findings by CIA students enrolled in the three new, field-based courses associated with Community Works will be on display in the McCullough building in the spring. The three new courses are:

- Socially Engaged Art for Change I: Drawn to Care = Portraiture + Medicine, in which students have been drawing and painting portraits of patients and their caregivers;
- Socially Engaged Art for Change I: projectFIND = People + Shelter + Food + Mapping, in which students have been working with 17 organizations that assist Cleveland's homeless by creating a guide that maps resources available to them;
- Environment, Art and Engaged Practice, in which students have been in the Cleveland Metroparks exploring natural systems, learning about environmental issues, and making art using natural materials.

CIA's daylong FIRST symposium, set for March 28, will provide art teachers and others who work with children and teens with opportunities to learn about art and design careers, develop new content for their classes, and network with arts organizations and one another. Breakout sessions are titled Art in the Field: Nature and Science Centers; History Museums; Art in the Gallery; Designers Designing; Contemporary Craft; and Cleveland's Art History. Learn more at cia.edu/symposium.

Supporting the mission

Community Works is made possible by support from The George Gund Foundation, Cleveland Foundation through its Creative Fusion program, The Murphy Family Foundation, and The Danish Arts Council. Teixeira is currently the Champney Family Visiting Professor at CIA and the CWRU Art History Department. Other visiting artists are funded by CIA's George P. Bickford Visiting Artist Fund and its Louis D. Kacalieff Visiting Artists + Scholars Endowment. CIA is supported in part by the residents of Cuyahoga County through a public grant from Cuyahoga Arts & Culture.

For details, go to cia.edu/communityworks.

Cleveland Institute of Art

Gund Building
(home of Reinberger Galleries, Aitken Auditorium)
11141 East Boulevard

McCullough Building
11610 Euclid Avenue
216.421.7407
cia.edu/communityworks

FALL EXHIBITION: *COMMUNITY WORKS: ARTIST AS SOCIAL AGENT*
THROUGH DEC. 20, GUND BUILDING

FIRST SYMPOSIUM
MARCH 28, 2015. CIA.EDU/SYMPOSIUM

WOMEN TO WATCH—OHIO
PUBLIC OPENING RECEPTION, APRIL 2, 6-8PM
PANEL DISCUSSION, APRIL 10, 12:15
EXHIBITION MARCH 31-MAY 2, ALL IN THE GUND BUILDING

Machined Senses: Ephemeral Exoskeletons and a Moody, Mechanical Minotaur at The Sculpture Center

by Lydia Dominey

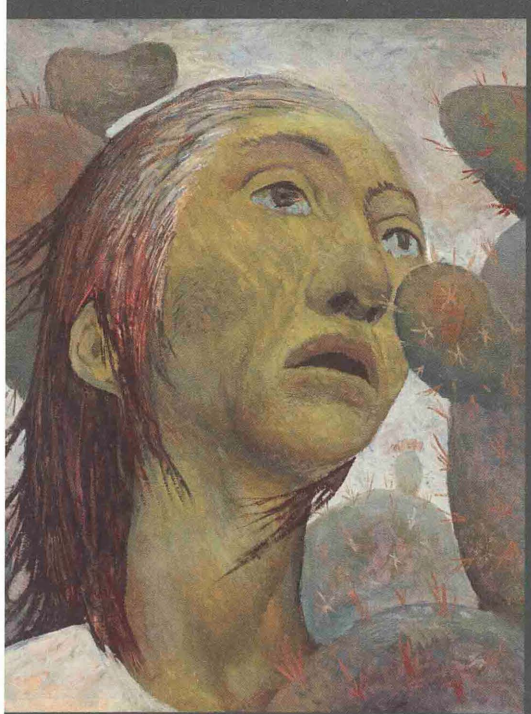
MULTI-SENSORY technology takes over The Sculpture Center this fall. Margarita Benitez and Markus Vogl (//benitez_vogl) of Kent State University and the University of Akron explore the mediation of information in our lives, creating interactive works with materials ranging from wearables to sound, video, and light. {skin} D.E.E.P. - Digital Ephemeral Epidermal Patterns will be revealed as a 3-D imaging "jewelry" that ephemerally adorns our skin with biomimetic patterns. These 3D-printed exoskeletons could be read as counterbalances to the permanence of tattoos or the predominant current norm of the acquisition of things.

The Sculpture Center
1834 East 123rd Street
Cleveland, Ohio 44106
216.229.6527
www.sculpturecenter.org
info@sculpturecenter.org

While //benitez_vogl gives us ephemeral exoskeletons, Polish sculptor Przemyslaw Jasielski assumes a Dr. Frankenstein-type role in his creation of a Minotaur who will sojourn at The Sculpture Center. Don't be scared. Jasielsky, with computer engineers, has not birthed a monster, but rather a moody Minotaur to help explore human attitudes towards technology. Like most of us, the analog-ish Minotaur experiences mood swings (measured through meters), but he usually maintains self-control of his neurobehavioral model of emotion. Jasielsky's works are inspired in part by the fascination with utopian visions of a machine-dominated world.

Przemyslaw Jasielski, "Leviathan", 2013, Touch sensitive, sound emitting sculpture of mixed media, dimensions variable.

In mid-January the W2S Series for Emerging Artists begins with R. Eric McMaster's new work focusing on the gap between potential and fulfillment and Julius Lyles: Welcome to the Watermelon Patch, a site-specific installation dealing with race and the word "black."



Latin American and Latino Art at the Allen

THROUGH JUNE 28, 2015
OPENING: SEPT. 4, 5–8 PM

Works from the 20th and 21st centuries, by artists representing 12 countries, explore themes of immigration, identity, human rights, religion, and revolution. The Allen Memorial Art Museum presents this diverse collection for the first time.

Allen Memorial Art Museum
87 North Main St.
Oberlin, OH 44074

MUSEUM HOURS
Tuesday–Saturday
10 am–5 pm
Sunday 1–5 pm

Free and open to the public

OBERLIN
COLLEGE & CONSERVATORY

Ohio Humanities

With support from Ohio Humanities, a state affiliate of the National Endowment for the Humanities

Loganberry Books

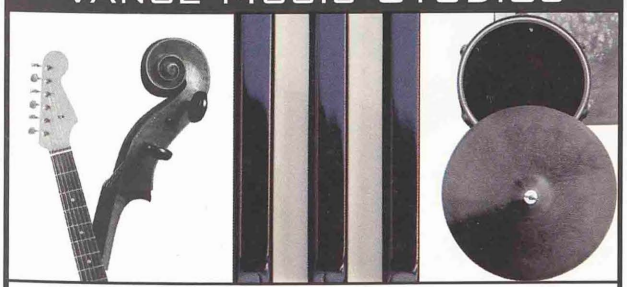
100,000 new, used, rare books & ephemera

20 Years!

Celebrate with us on
December 6, 10am-10pm!
Book Signings, Raffles, Music, and Merriment all day!
Check website for schedule.

13015 Larchmere Bld.
Shaker Heights, Ohio 44120
216-795-9800
www.LoganberryBooks.com

VANCE MUSIC STUDIOS



- Private Instrumental Music Lessons
- Private Non-Instrumental Lessons
- Young Student Lessons
- Ensembles
- Live Music

- All Levels • All Ages • All Styles
- Study with Professional Musicians
- Learn How to Play Like a Pro From a Pro

For more info: www.vancemusicstudios.com

16426 Madison Avenue, Lakewood, OH 44107
216•227•2886

PRIZM *The Artist's Supply Store*
Largest Selection & Lowest Prices of Art Supplies in Cleveland!

The Largest Art Supply Store in Northeast Ohio!

NEW West Side Location!

- Extensive Selection of Fine Art Supplies
- Low Price Guarantee
- Special Orders • Quantity Discounts
- Trained Art Professionals to Assist
- Expert Custom Framing

LOCATED INSIDE Pat Catan's:
12775 Berea Rd. • Cleveland • 216-476-1190
1/4 Mile North of I-90 at the 117th St. Exit
Find us on Facebook!

BRAVE NEW WORLD

The Changing Landscape of Support for Artists

by Henry Adams, PhD

Cleveland ranks very high nationally in its support for the arts—including for individual artists. Only one or two other cities in the United States offer a similar level of support. For individual artists it comes through the Creative Work Force Fellowship Program, which since 2009 has distributed grants of $20,000 to 20 artists, writers, and performers, each year.

But that program is on hold—and it may well be endangered in the long term, if new or additional sources of money are not identified. These issues aren't going to go away: they are harbingers of larger cultural shifts. We're entering a brave new world.

Two things have held the grant-making process up in 2014. The first is declining revenue from the cigarette tax, which funds Cuyahoga Arts and Culture. People are smoking less. This trend—along with the fact that it is better for people not to smoke—was one of the valid criticisms during the campaign. Individual artist grants are administered by the Community Partnership for the Arts and Culture, because Cuyahoga Arts and Culture, by law, is not permitted to make grants to individuals.

Since 2009, the Creative Workforce Fellowship program has spent $565,000 a year: $400,000 for artist fellowships, $165,000 for administration and related expenses. Cuyahoga Arts and Culture plans to fund the program for two years—but at $400,000 a year, a reduction of nearly 30 percent. Indeed, the entire cigarette tax program will expire in 2016, unless voters renew it. And in order to maintain the current level of support—let alone to return to the level in prior years—the renewal will have to include some additional stream of revenue to make up for the declining number of cigarette buyers. Without that, artists are facing at best a significantly reduced amount of County funding, and at worst a termination of the entire Creative Workforce Fellowship program.

Additionally, the criteria for making individual artist grants is being reexamined. Recently CPAC commissioned a 100-page report on its program, produced by Cheryl Yuen of Chicago and Nancy Moore of Madison, Wisconsin. While they praised the Creative Workforce Fellowship program, they also proposed that it could do more to assess how its grants benefit the community—and to assess the program's "return on investment."

Interestingly, when artists gathered for the CAC board meeting at SPACES on September 15, there was little comment about the fact that the money pool is dwindling. Instead, much of the often heated comments criticized the notion that "public engagement" should be a more heavily weighed criterion for the awards. To many artists, the idea that art should serve the public is tantamount to prostitution. "I would think we and the public would want excellent artists," complained Faye Hargate, as if communicating with the public were not a component of artistic excellence. On a similar note, Achala Wali insisted that demonstrating public value is not the artist's business. "I think the burden is on you, the grant-making institution," she said, "and not the individual artist, to make the case for the public value of art."

There are some ironies to this sort of response, for in fact the existence of public arts funding is due to the discovery that artists are a key part of a vital creative community, and already do play a significant public and economic role. Writers such as Richard Florida have argued that "artists" play a key role in the economy in many different ways, by providing a cultural environment in which creativity, innovation, and consequent economic productivity can flourish.

It's hard to argue with Florida, but the catch is that it's difficult to define what we mean by the word "artist." It once signified someone who created work of the sort that we go to look at in museums, such as painting and sculpture. But with the development of conceptual art, installation art, and new media, this definition seems constricting. Increasingly we're aware that people who produce paintings and sculpture may well produce boring work; while those who are intensely creative in seemingly non-artistic areas, such as business or industrial design, may well deserve the title of "artist."

Equally significant, in a world where art forms push the limits of new technology, the notion of the individual artist—isolated in his studio, staring into his own soul—is increasingly open to question. Whether in new media such as film or video, or even in traditional media such as sculpture, where new modes of fabrication are becoming possible, the notion of the "individual" artist is increasingly obsolete: with all its technical challenges, much of today's art requires a creative team rather than an individual; the "artist" is often an effective leader of the team. Therefore the recent study of the County's program for individual artists could have larger implications: if we're interested in public impact, perhaps what we should be supporting are not single individuals, but creative teams which can have a broader reach.

What's more, increasingly sophisticated tools of analysis mean things that once stood outside the realm of assessment are now subject to numerical and economic measurement. We can begin to measure things which were once thought to be "spiritual" and unmeasurable: works of art, like everything else, will need to justify their existence by bringing some sort of social or economic benefit.

Thus, for example, I currently serve on a university art committee where we're taking a hard look at public sculpture, which costs more to maintain on an annual basis than its total value if it were put up for sale. Is this sort of conservation the best use of university funds? Or would it be better to dispose of works of this sort, and commission new ones that speak in a more vital way to today's young student audience? For that matter, when we commission new work, do we need to suppose that we're going to keep it forever, when the technology with which it's created may become obsolete in a few years?

There are positive aspects to this. Universities, hospitals and businesses are becoming aware that art can play a powerful role in defining their brand, and in giving their organization a creative identity. This is worth a lot in dollar terms. But it's also an increasingly Darwinian world, where the fittest will survive and the unfit will be pushed aside.

In the end what's apparent is that artists' rhetoric isn't likely to make much difference. Institutions that support artistic activities are becoming more interested in evaluating the outcome of their expenditures. Artists may like to believe that their work is sacred. No doubt they will noisily insist that this is the case. But in actual fact it's a brave new world, and artists, like everyone else, need to face it.

The board of Cuyahoga Arts and Culture will hear a report on the Creative Workforce Fellowships at its meeting December 15, and plans to vote on a proposal February 9, 2015.

CHAMPIONS OF THEIR OWN CAUSE

Cleveland Public Library and ARTneo present sister exhibitions and a new book

by Marianne Berardi

The Women's Art Club of Cleveland, with its run of nearly 94 years, lasted longer than any of the similar clubs founded at about the same time for men. Curiously, despite outlasting the likes of the Kokoon Arts Club and the Cleveland Society of Artists, WACC is the least known of these twentieth century artist clubs today. From 1912 to 2006, the organization provided an important forum for many of the city's most vibrant and productive women artists. They worked in a range of media, including oil and watercolor, sculpture, illustration and design, silversmithing and jewelry-making, enameling, ceramics and textiles.

Over the course of the next three months, The Cleveland Public Library's Main Branch and ARTneo in the West 78th Street Studios host *A Great Joy: The Women's Art Club of Cleveland (1912-2006),* companion exhibitions dedicated to the work of these artists. The exhibitions seek to illuminate the achievements of the WACC by displaying work of gifted and under-celebrated artists alongside the club's best known members—including figures such as Clara Deike and Edris Eckhardt. A new publication chronicling the history of the club, and the art of many of its most colorful members, will be available in December. The book is authored by the exhibit's curators, Dr. Marianne Berardi (yours truly) and Dr. Lawrence Waldman.

The organization was born in September 1912, when a group of talented Cleveland women artists met to discuss an issue that was weighing heavily on their minds: why was it that America's "Sixth City," which was so rich in artistic aptitude, so short on opportunities for members of their sex?

During the course of their discussion in the Gage Gallery studio of Belle Hoffman—a highly articulate and outspoken painter / fashion illustrator—the artists determined that they had no choice but to serve as champions of their own cause. They hatched the idea of an art club comprised solely of women. Within just a few months, the Women's Art Club of Cleveland roared into existence with fervor and a litany of activities that signaled its seriousness of purpose.

Most of the founding and early members were already professional artists with established reputations (Clara Deike, Belle Hoffman, Grace Kelly, and Mildred Watkins), who interestingly worked in a much wider variety of media than their male counterparts. Clara Deike, for example,—best-known for her Cubist-style, still-life paintings—is represented in the exhibitions as a printmaker as well. During her training in Munich and Capri during the mid-1920s under Hans Hofmann (later of Abstract Expressionist fame), Deike produced a series of figurative woodcuts which show her early experiments with shifting planes and buckling space that became the hallmark of her familiar bouquets.

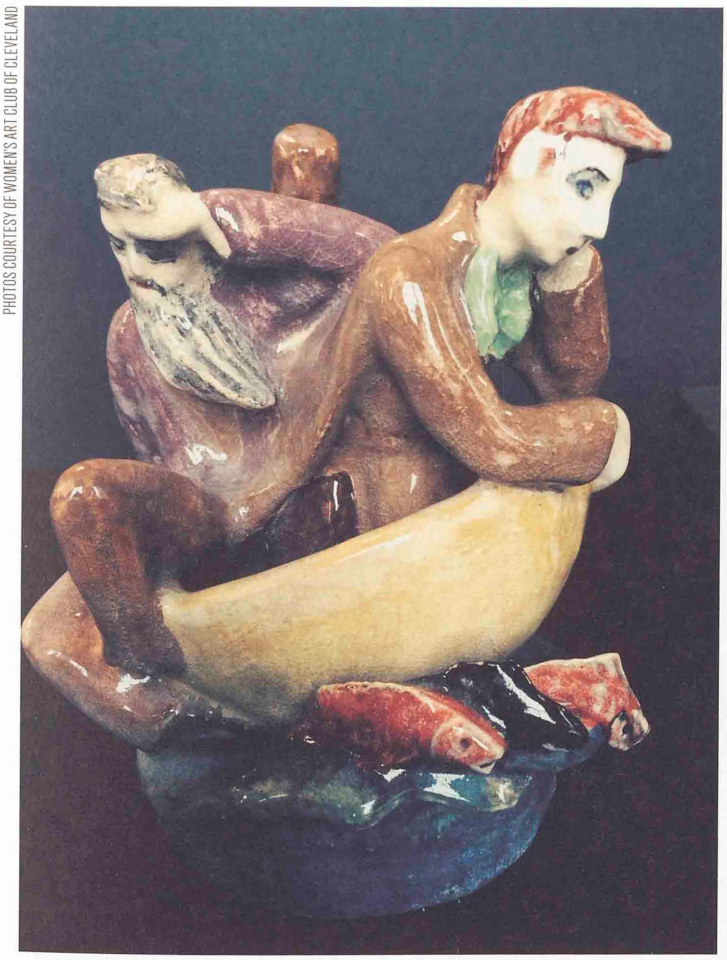
The professionalism of the club's founding members made a powerful mark on the way the club was designed and managed. The founders quickly drafted a constitution announcing their purpose: to unify and elevate the aims and interests of the women artists of Cleveland, and to be of service to each other by encouragement and helpfulness in all their endeavors. They took pains to draft and apply for formal articles of incorporation from the State of Ohio. Solid record-keeping of every kind manifested itself from day one: careful bookkeeping, recording of minutes, scrapbook-keeping, establishment of officers and committees, scheduling regular fundraisers to keep the money coming in, periodic exhibitions, lecture series, and social events. At a glance one could see that these professional artists were good businesswomen. Little wonder their club endured.

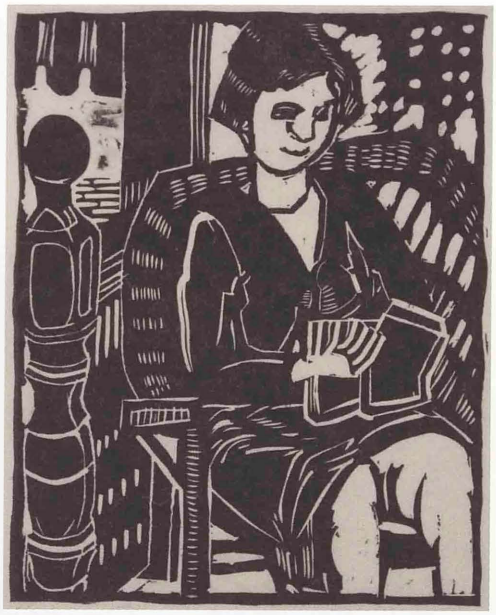
The early Club was fortunate in having Belle Hoffman as its spokeswoman. No shrinking violet, and a veteran of the New York commercial art world, Hoffman relished chatting with the press. The group of 25 charter members swelled by the early 1930s to an active roster of over 150. In 1918, the organization moved into Robinwood, a permanent clubhouse and studio built on land in Gates Mills donated by club member Carrie Robinson. The group also met in town in a succession of locations—first at the Gage Gallery, then at the studio of metalworker and enamellist, Mildred Watkins, then at Jeptha Wade's Lodge, and in most recent times the Orange Community Library.

Over the course of the century, the club played an instrumental role in supporting women who pursued careers in the commercial and fine arts. Many of them, such as Belle Hoffman, had successful careers as designers and illustrators. A majority of members—including Clara Deike, Elsa Vick Shaw, Kae Dorn Cass and Mildred Watkins—supported themselves as school teachers. Others, such as Louise Morris, managed their own galleries and studios. A painter, designer and muralist in her own right, Morris was one of the significant rediscoveries of the study leading to these exhibitions and the related catalogue. Morris is represented in the Cleveland Public Library show by a magnificent Art Deco watercolor, "Black Mesa near San Ildefonso" (1923). The painting's iconic monumentality, simplification of form, and dazzling surface pattern are a testament to the intensity of Morris' inspiration from the American Southwest, where she spent several months each year.

Edris Eckhardt is represented in the exhibitions both by her Modernist sculptures (influenced by Russian Constructivist Alexander Archipenko), and by a series of small, glazed ceramic figurines illustrating the Mother Goose nursery rhymes and Alice in Wonderland

PHOTOS COURTESY OF WOMEN'S ART CLUB OF CLEVELAND





ABOVE: Edris Eckhardt, "Three Men in a Tub," 1936, glazed ceramic. ABOVE RIGHT: Clara Deike, "Figure I," 1927, woodcut. BELOW RIGHT: Louise Morris, "Black Mesa near San Ildefonso," 1932, watercolor.

stories (Collection Cleveland Public Library). Recruited by the Public Works Art Project (PWAP) in 1936, Eckhardt created the figurines as story-telling aids for use at the branches of the Cleveland Public Library. Eckhardt's "Alice" series captured the sense of mad fantasy that made Lewis Carroll's books such a masterpiece. After the figurines were sculpted and molded by Eckhardt, they were assigned for glazing to a large group of women, also working for the PWAP, who had been painters and illustrators. The women seem to have used their own creativity in applying the glazes because the pieces vary greatly in coloration. Over 6,000 seem to have been produced and distributed for libraries as far away as New York and San Francisco. Today they are very hard to locate.

In July of 2006, after nearly a century, the Club formally disbanded because of dwindling membership. However, the legacy of the Women's Art Club did not end with the group's formal dissolution. Since the majority of its members had either been instructors or students at the Cleveland Institute of Art, the Club decided to use the treasury's remaining funds to create an Endowed Scholarship at the Institute for the benefit of young women artists. To date, five aspiring talents have been the beneficiaries of the WACC scholarship and its inspiring history.

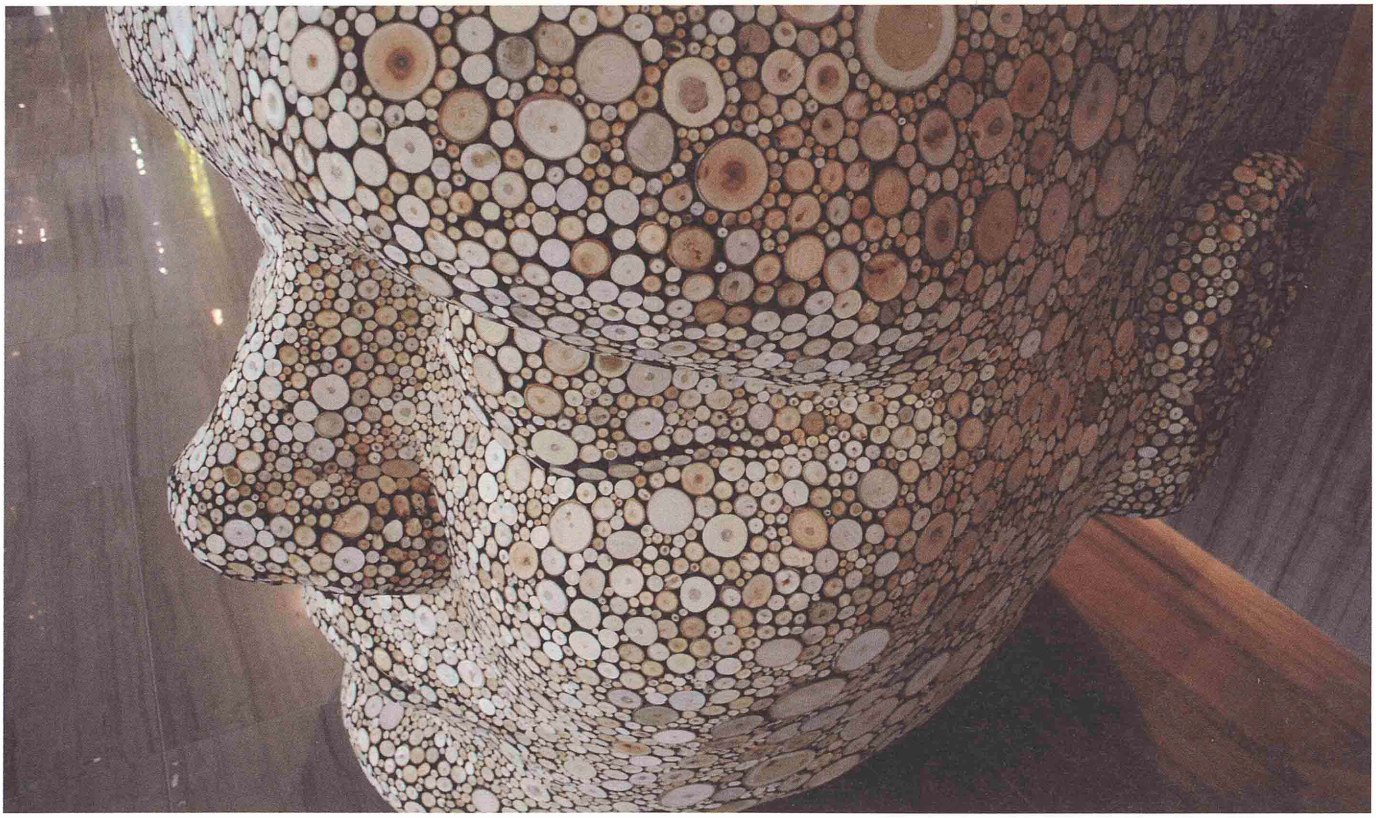
A Great Joy: The Women's Art Club of Cleveland (1912-2006)
Through January 11, 2015
Co-curated by Drs. Lawrence Waldman and Marianne Berardi, and Pamela J. Eyerdam
Cleveland Public Library, Special Collections
325 Superior Ave.
Cleveland, Ohio 44114
216.623.2818

The Women's Art Club of Cleveland
November 21, 2014 – January 17, 2015
Curated by Christopher L. Richards
ARTneo (Open Third Fridays, or by appointment)
West 78th Street Studios
Cleveland, Ohio 44102
216.227.9507

A BRAIN GROWS IN TREMONT

Public works of sculptor Olga Ziemska

by Joseph Clark



Where Professor Ave. meets West 10th St., a giant's head peeks out of the sidewalk. From the flat top of its skull, a steel trunk sprouts into a canopy of spikey branches. The stalk is in two senses a "dendrite"—a tree as named in Greek, and one of the bushy appendages on a neuron which receives transmissions from other cells.

During the Tremont Art Walk, diners and aesthetes walking past the sculpture snap pictures of its cerebral weirdness. On a bright weekday afternoon, it has turned back into landscape, seen but unremarked upon. Students on their way back from school sit atop the cranium to chat, or roll skateboards off of it to do flipping tricks.

The latter use has been a surprise to the head's sculptor.

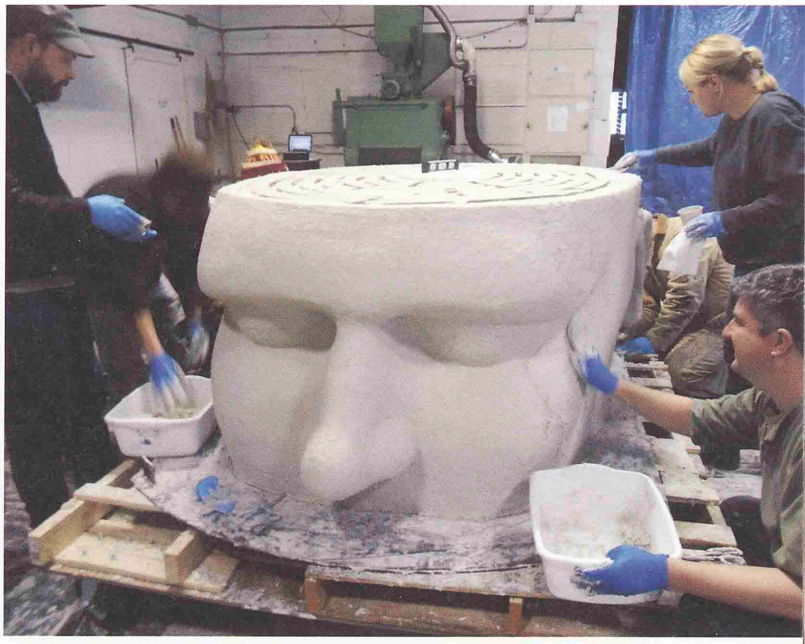
"In the future, maybe I'd like to design for skaters," said artist Olga Ziemska, diplomatically implying extreme sports hadn't been one of her intentions for this piece. However, she meant for the work to be used as a bench. Ziemska has always worked to make her pieces part of the environment in which it is installed. Whether by their form, material, or function, Ziemska's work is always in conversation with its surroundings.

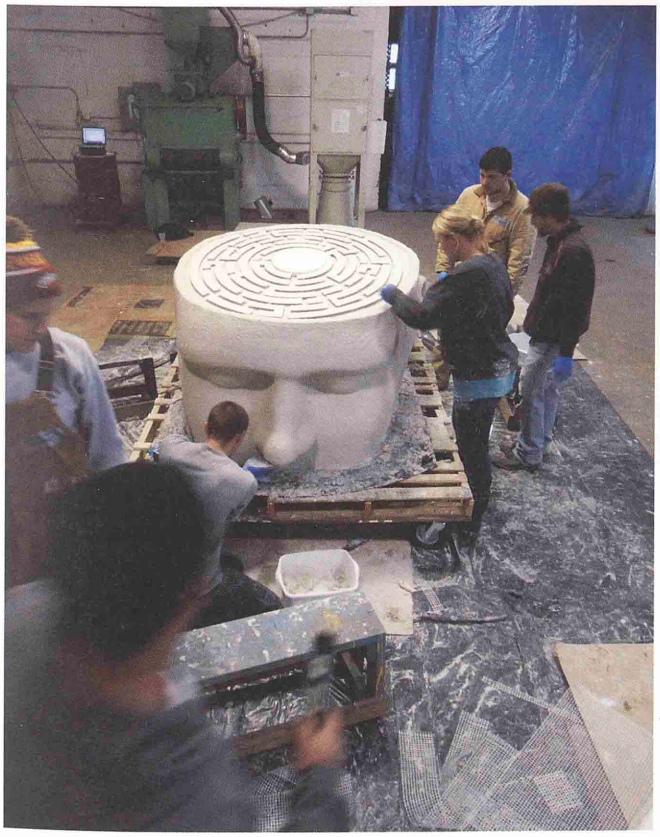
This holistic awareness of situations has allowed Ziemska to carve out a niche for herself. Since 2009, Ziemska has secured a public arts commission every year. So far, all her projects have been in Cleveland, Columbus, or at Kent State University. Most of her Cleveland projects have been orchestrated in partnership with LAND Studio, a nonprofit promoting the conscientious use of public spaces. She is currently in the very early preliminary stages for a street-level work in Columbus.

Her most recent finished work, "Cellular," is a permanent lobby installation finished this year for the Westin Cleveland Downtown hotel. It is a shoulder-high head, hairless, slightly masculine in its features. Its mouth is still with contentment, the eyes closed but not clenched, as in a light sleep. It is made of hundreds of precisely-sawed wooden cores. All the wood was collected from trees removed or trimmed in the Tremont and East 9th St. area of Cleveland. This rescuing of material not only prevented it from becoming trash, but places viewers in the midst of the region's native flora, in the middle of the city.

"It's an effort to reclaim natural history in Cleveland," said Ziemska.

Back in Tremont, "Dendrite" is a neighborhood meeting spot, and an eye-catcher for visitors strolling between Tremont's bars and cafes. But beyond its function as a neighborhood asset, the sculpture is steeped in its place's past and present. Ziemska says that her conception of the sculpture was preceded by deep research into Tremont's history.





Works of Olga Ziemska. FACING PAGE: "Cellular," installed in the lobby of the Westin Hotel. THIS PAGE: Clockwise from lower left: Mudding the surface of "Dendrite;" Tremont installation of "Dendrite;" Close-up, mudding the surface of "Dendrite."

Especially interesting to her was the neighborhood's former status as a college town, back in the days of Cleveland University, a legacy recorded in local street names like Literary, Professor, and College. Hence "Dendrite's" brainy theme and imagery.

Ziemska simultaneously invokes imagery of forests and grey cells to draw attention not only to their structural similarities, but to their shared existence as growing, evolved things. The most frequently recurring theme in Ziemska's work is the myth of separation between humanity and nature. Ziemska wishes not only to correct mistaken conceptions of our species' place in the order of things, but also to make palpable our dependence on and duties towards the environment.

"I don't think the current dictionary definition of 'nature' is enough, because it doesn't include humans. I think if a lot of people were to be connected to nature, a lot of things would be different," Ziemska said.

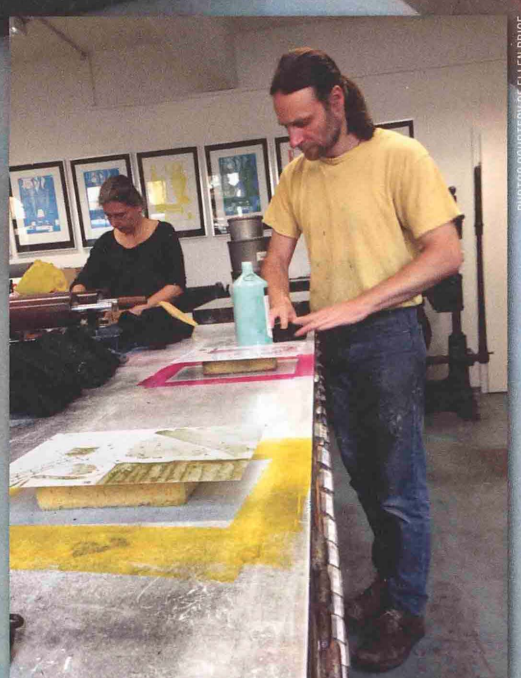
Some of Ziemska's earliest exhibited work urged viewers to see themselves as one living thing among many. "Matka" series featured feminine figures built out of plant materials collected from where she was working. During Ziemska's 2002 Fulbright Fellowship in Poland, the Matka was made of willow twigs; when she went to South Korea in 2012, it was bamboo.

When Ziemska worked with such organic materials, the resulting pieces lived ephemeral lives. She usually let the leaves and branches deteriorate over their natural lifetimes. But now—and not without irony recognized by the artist—Ziemska's practice has moved towards public art installations, maybe the most self-consciously permanent medium.

Ziemska's shift came in 2009, when she won a sculpture contest sponsored by the Yellow Springs Art Council. Her piece, "Flock of Hands," required her to sit for half an hour each with a parade of the town's residents while she made molds of their hands. While talking with her patient collaborators, Ziemska discovered the rewards of making art that addresses people directly, instead of challenging them to reconstruct the artist's perspective.

"As an artist, you make work for yourself. I was kind of getting tired of being that insular…I wanted to make work which considers viewers. It's less about making them try to understand, and more about bringing them into a conversation and seeing connections," Ziemska said.

"It's not a work I do for myself. It's for them," Ziemska said.



PHOTOS COURTESY OF ELLEN PRIDE

One of several massive presses for relief printing at the Grafikwerkstatt in Dresden. Inset: Intaglio specialist Torsten Leupold accompanied Artist Angela Hampel as the first pair of Dresden artists to work at Zygote Press in Cleveland.

FAVORABLE EXCHANGE RATES

Dresden, Germany and Cleveland, Ohio have been swapping artists annually for 19 years

by Michael Gill

Looking out from the top of the tower above the Grafikwerkstatt in Dresden, Germany, you can see where the Allied bombs fell toward the end of World War II. A line of boxy architecture from the 50s and 60s runs south from the Elbe river through the heart of the city. Just about all the rest is at least 200 years old. Where new buildings stand now, there was rubble in 1945.

The Grafikwerkstatt is a fine art print shop. Together with Zygote Press in Cleveland, and with support from the Ohio Arts Council and the City of Dresden, they've co-hosted Ohio's longest running international artist exchange program. In 2014, artists Clemens Reinecke and Rita Geissler came from Germany to work in Cleveland. Their work was featured in *Foreign Affairs 19,* at Zygote Press in October. Artists representing Ohio in Germany were Miami University professor of print making Ellen Price, and yours truly, wood block / letterpress printer (and CAN publisher) Michael Gill. Through the years, Ohio artists have stayed at the Raskolnikoff Hotel, a few miles away from the Grafikwerkstatt. On the walls of its stairwell, you can see prints by artists who have been part of the exchange through the years.

Dresden and Cleveland both seem to be in recovery. Cleveland, of course, is rebuilding after the departure of industry and jobs. Capitalists found cheaper labor elsewhere, and people exercised their freedom to buy new houses, leaving the city behind. Meanwhile Dresden is recovering from not only the bombing raids (which destroyed the beloved Baroque Frauenkirche, the Semperoper Haus, the palatial Zwinger complex of museums, all of which have been rebuilt, stone by numbered stone) but also from the economic stagnation of communist rule during what the people in Dresden call "GDR time." There just wasn't enough productivity or money. Things ran down.

Now, in Dresden as well as Cleveland, people are making their way back to once abandoned buildings and filling them with new businesses and ideas. The Neustadt—the neighborhood around the Raskolinikoff—has narrow, cobbled streets, packed tight with four-story buildings. Twenty years ago, it was a haven for squatters. Now it's filled up with a lot of businesses that will sound familiar in revitalized Cleveland: Restaurants, bars, bicycle shops, art spaces. There's plenty more, too, but you get the idea. Young people are leading the way.

Indeed, there are more similarities than differences between the Grafikwerkstatt and Zygote Press. Both are located in old factory buildings, equipped with massive old presses and other machines. Both offer expertise in intaglio, relief, letterpress, and other printmaking techniques. Both are staffed by supportive people who help others do their work.

Support for the Arts

In both places, too, public investment in the arts has significantly helped the effort to rebuild. Clevelanders are well familiar, of course, with the boost given to the local art scene—and as a result to the quality of life in the region as a whole since 2006—by Cuyahoga Arts and Culture. In Dresden, significant public support for arts activity dates farther back. After World War II, the Zwinger complex of palatial museums was the first of the bombed out, Baroque-era structures the people of Dresden chose to rebuild. They went through the rubble left behind by the bombing, sorted and numbered the pieces, and —stone by stone— rebuilt it. Subsequently also came the grand opera house Semperoper, and the iconic domed church, the Frauenkirche, which in addition to church services also presents a busy schedule of concerts. Now those buildings are at the heart of the city's tourist economy, surrounded by businesses, from fine restaurants to street performers.

Dresden's public support for the arts is not separate from the local city government, as it is in Cuyahoga County, but instead part of the general fund budget. Martin Chidiac, who is in charge of the city-supported museums, galleries and cultural exchange programs for Dresden, says the city's entire budget is about 2 billion euros, or about $2.54 billion US per year. Dresden's support for the arts, he says, is about four to six percent of that—which amounts to $101.6 million to $152.4 million annually. Compare that to the $15 million or so that Cuyahoga Arts and Culture collects and distributes from the cigarette tax.

But to fully understand how far Dresden's investment goes, more information is necessary: It's the Free State of Saxony—not the City of Dresden—that supports big, traditional institutions like the Zwinger complex of museums, with its Old Masters Gallery, and the grand Semperoper company. Imagine if Cleveland had an arts budget somewhere between $100 and $150 million, and didn't have to support the Cleveland Museum of Art, the Cleveland Orchestra, or Playhouse Square, because the State was already doing that.

Dresden's arts dollars are therefore free to focus on contemporary and twentieth century art and performance. Chidiac says most of its arts budget goes to expensive, performance-oriented companies, which include orchestras and dance companies, but adds that its support of visual art—because it is inexpensive and, of course, visual—makes an excellent bargain on both the quality of life and promotional fronts.

Further, the government does not give individual artist grants. "We have a bigger social welfare system than the United States," Chidiac says. "If an artist is not selling his work, he can get welfare like any other unemployed person."

ABOVE LEFT: Lithographer Peter Stephan with Miami University professor of art Ellen Price, one of two Ohio artists resident in Dresden this fall. ABOVE: Relief and Letterpres specialist Udo Haufe, rolling out ink.

Instead, the city invests in capacity, and organizations that create social fabric. The Grafikwerkstatt is an example of both. Founded in 1958, it is at the heart of an active artist printmaking scene in Dresden. The three men who work there each have their specialty—Peter Stephan working with lithography, Torsten Leupold with intaglio, and Udo Haufe with relief printing and letterpress. The city pays their salaries and for the building and its costs; the Grafikwerkstatt earns money for supplies by charging fees for service, and by selling paper and printing plates. The city's investment provides quality of life for the city, but also supports artists as entrepreneurs.

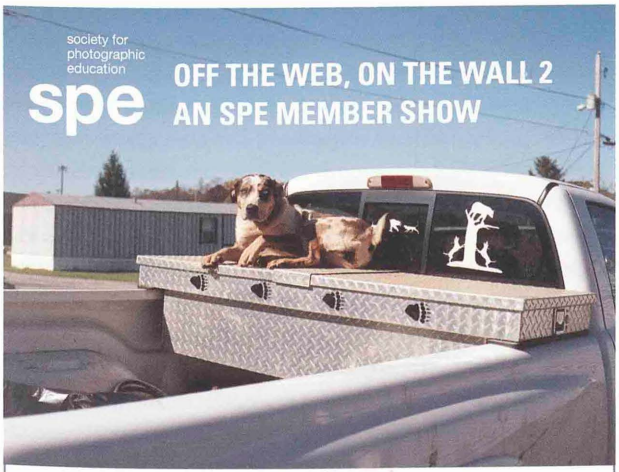
The Alte Feuerwache Loschwitz is an example of an organization Chidiac says helps to build social fabric. It's a community arts center in a renovated old firehouse, with music, art, and theater classes for all ages, in addition to a gallery that presented an exhibit of works by resident artists from Ohio. "There is no other civic center in that neighborhood," Chidiac says. "At the time of reunification, the building was occupied by squatters. People who were artists squatting there now teach courses and are employees of the co-op. They make money now, by teaching classes."

Dresden's ample public support for the arts does not overshadow a lively commercial gallery scene. Indeed, on a Friday night in October, more than a dozen of them stayed open late for a kind of art walk, the Long Night of Galleries and Museums. With diversity paralleling the range of tastes in Cleveland, individual galleries specialized in contemporary work, as well as historic art of the region, from serious and traditional to cheeky, avant garde, and social commentary.

The greatest sense of familiarity we found, though, was in the spirit of the printmaking community around the Grafikwerkstatt. Printmakers just seem to understand each other. Whether working out issues in the printing process, choosing the right paper, sitting around a table for tea, or even talking about where we get our rags, we found common concerns that break down language barriers, and any other kind of barrier, as well. And that, I'm sure we can all agree, is what international exchange is all about.

CIFF39
CLEVELAND INTERNATIONAL FILM FESTIVAL
SAVE THE DATES
MARCH 18–29, 2015
TOWER CITY CINEMAS
PRESENTED BY DOLLAR BANK
clevelandfilm.org
cuyahoga arts & culture

ART OF THEN
ART OF NOW
Where new ideas live.
MOCA
MUSEUM OF CONTEMPORARY ART
CLEVELAND
MOCAcleveland.org

society for photographic education
spe
OFF THE WEB, ON THE WALL 2
AN SPE MEMBER SHOW

ON VIEW: November 14, 2014 – April 10, 2015
OPENING RECEPTION: Friday, November 14, 2014 • 5-8 pm • All Welcome!
LOCATION: SPE National Office, ArtCraft Building
2530 Superior Ave. #403, Cleveland, OH 44114
Free parking after 4:30 pm in the lot behind the ArtCraft building.
Bridget Conn (NC)
Chadric Devin (MO)
Annie Hogan (NJ)
Allyson Klutenkamper (WA)
Isabella La Rocca (CA)
Emma Powell (CO)
Miguel Soler-Roig (Spain)
Melissa Stallard (OH)
Kristina Varaksina (NY)
Brooke White (MS)
Image: Melissa Stallard, Coon Dog, Speedwell, Virginia, 2009
www.spenational.org

the Root cafe
15118 detroit ave
lakewood,ohio
216.221.4401
www.theroot-cafe.com
organic
bakery
espresso bar
local
kitchen
vegan
vegetarian

WHO ADVOCATES FOR THE ARTISTS OF CLEVELAND?

The May Show: Been There. Done That. Got The T-Shirt.

by William Busta

The May Show, an annual exhibition of Cleveland's artists at the Cleveland Museum of Art, was discontinued in 1993. There were lots of reasons. Fine. There has been enough discussion. It is dead, cremated, and the ashes have been dispersed.

But for the last 20 years there has been an undercurrent sense of loss within the community of people who care about art in Cleveland. It bubbles to the surface now and again, then submerges, but always seems to be there. Much of the audience for art here - at least the older people in that audience - fondly remember the May Show. It was more than an exhibition. It was an event of surprise and excitement and congratulations. As a community, we celebrated the artists of Cleveland.

And, as a community, we miss the May Show. Part of it is local pride. But, more importantly, it was an important way for us to understand ourselves, to understand art, and to understand how we are part of an international conversation of ideas. The show told us that art was not just something made at another time, in another place - but it was something that was also about us, here, now.

It was also a gateway to understanding the international conversation about art. It is impossible to understand the work of a contemporary artist from seeing only one piece, at one time. A sculpture by Robert Gober of a leg sticking out of a wall seems pretty dumb if you've never seen another work by the artist. If you see it as one piece in an exhibition of his work, and if you have seen several exhibitions of his work - it reveals itself easily. Part of understanding the importance of the May Show is to understand that juried regional exhibitions, as isolated or one-off projects without context, are odd and inconsequential.

However, when experienced as a series, they are amazingly provocative and influential. For example, catalogs for the May Show are funny things by themselves, pretty much a repetition of the same introductory essay year after year, and then a series of pictures of winning pieces. But if you assemble a collection of catalogs covering 20 years, and then look at them one after the other, you have art history, with a compelling narrative of how ideas ebbed and flowed. Compare those tides to the New York art world, and there is wonderful sense and dissonance.

The May Show meant something because it was part of the lives of people here; something that they followed year to year. It was a context in which they could easily find new artists, and follow them as their skills and careers developed. And it was sometimes a place where a work of art was featured that was provocative and amazing, the summation and effective presentation of an artistic voice that said something special about our lives - even if (as sometimes happened) the artist was never accepted for the show again.

In the attic of my house are two t-shirts, designed in the early 1980s by Rob Mihaly, who at the time was Director of SPACES. One suggests, sarcastically, "Don't Buy Art in Cleveland without the May Show Seal of Approval." The other asks, "Is there Art After the May Show?" With the amount of attention that the May Show received, it is understandable that an artist might feel that it so dominated the local art scene, that nothing else seemed to matter. But, for the last two decades, for many people with some interest in Cleveland art, there has been no art after the May Show. Based on available numbers and my own experience, there were many more unique visitors to the May Show that all other exhibitions of artists in this region, combined.

The May Show wound down in stages, with the last annual show in 1989, and skipping a few years, the last show in 1993. At the same time, Cleveland artists were featured in invitational shows in 1991 and 1994, and then there was one last juried show in 2005, which was called "The Neo Show" (held in makeshift space as the Museum was closing for construction and renovation). In 1990, at the same time the Cleveland Museum of Art was discontinuing the May Show, it started the festive "Parade the Circle."

The correspondence between discontinuing one signature annual community-outreach event and initiating another was not accidental or incidental. The museum's message was clear: it was more important for the museum to involve children than to celebrate the region's artists.

The Museum decided to discontinue the exhibition based upon its own objectives, without any broad-based consultation of Cleveland's art community. In some ways this is understandable, but it is also puzzling since, when representatives from the museum have discussed the end of the May Show, they have consistently spoken of how the Cleveland art community outgrew it, and suggested many beneficial results for artists and galleries. The museum, like a parent, knows best and is confident in speaking for the artists and galleries of Cleveland.

It's true, the way artists made and thought about art had changed. By the time the show was discontinued, studio practice had shifted from technical focus and masterworks to the development of ideas in bodies of work. And when an artist did make a grand gesture, it was often as installation or experience that needed more than the 10 x 10 x 10 ft. limitations of the May Show.

In the late 1950s and early 1960s Sherman Lee had changed the rules of the May Show. Artists were limited to entering two works, and the geographical scope of the show expanded. Previously the show was only open to artists who lived in Cuyahoga County; the new rules allowed anyone who lived in or was born in a 13-county

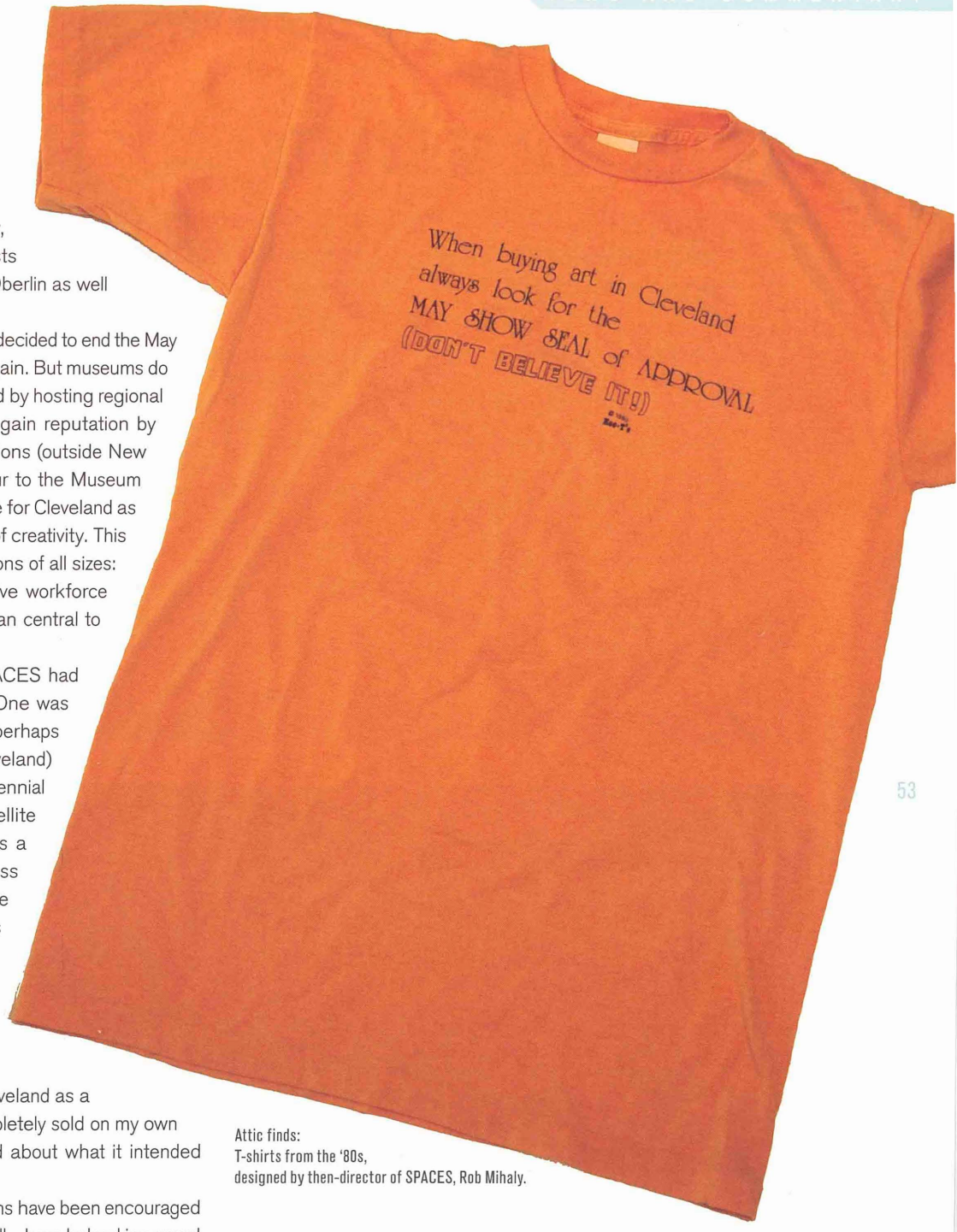
area of Northeast Ohio. Most importantly, the new rules invited participation by artists who taught at Kent State University and Oberlin as well as, later, University of Akron.

By the time the Cleveland Museum of Art decided to end the May Show, it was time for the rules to change again. But museums do not gain status in the international art world by hosting regional exhibitions of any kind; curators do not gain reputation by working on regional contemporary exhibitions (outside New York City or Los Angeles). It did not occur to the Museum that there was another choice - to advocate for Cleveland as a regional, national or international center of creativity. This has been typical of Cleveland arts institutions of all sizes: serving and advocating Cleveland's creative workforce is a generous peripheral gesture rather than central to who they are.

In 2001 the Board of Directors of SPACES had the choice of two initiatives to endorse. One was to host a major exhibition of regional art (perhaps embracing a radius of 250 miles from Cleveland) to be held every two or three years - a Biennial or Triennial of major proportion with satellite exhibitions throughout the area. This was a project that I developed, intended to address issues and losses that resulted when the May Show ended. The other project was what has become known as the SPACES World Artists Residency Program (SWAP). There were many reasons why the Board (mostly artists) chose a project that invited artists from other countries to interact with Cleveland over a project that promoted Cleveland as a center of the region's art. I was never completely sold on my own proposal, but I remain critically concerned about what it intended to address.

For the last several decades arts institutions have been encouraged to have mission statements, which, admittedly, have helped in several ways, such as providing a sort of containment of an arts institution's tendency to expand beyond sustainable capacity. The focus on the mission statement, however, ignores a question that I think all arts institutions should ask: "What is important or essential to our cultural community that only we can accomplish? What is important that will not happen unless we do it?"

What has happened since the May Show ended is that fewer people in Cleveland are aware of and interested in the artists in our community. It is much much harder for a young artist to gain a reputation, and to find a broad audience for their work. The audience that participated in a dialog with art of the region has significantly diminished even as much more work is made here now than 20 years ago, there are more supportive places (such as Zygote Press or Morgan Paper Conservatory), and more artists doing much more to promote themselves. Nothing can substitute for the broad reach and cultural clout of the Cleveland Museum of Art and the region's other major institutions. Galleries, at best, are minor players, supporting and enhancing what the institutions are capable of doing.



Attic finds:
T-shirts from the '80s,
designed by then-director of SPACES, Rob Mihaly.

The May Show cannot come back. Continuity is key to the effectiveness and importance of a juried regional show. That has been lost. It's time for something new that promotes and broadens the audience of Cleveland's creative workforce. Talk of reviving the show just rehashes the arguments of 25 years ago. It is time to look toward the future.

What will the Cleveland Museum of Art do to help make Cleveland a center of creativity? What will SPACES do? What will MOCA, Cleveland do? What will the Cleveland Institute of Art do?

It is not a matter of doing something for Cleveland Artists. It is a matter of doing their job.

WINTER 2014-15 EVENTS

CONTINUING EVENTS

THROUGH NOVEMBER 30

Art for the New Collector
TREGONING & COMPANY

Cornerstone: 30 Years of Collection Building
ARTNEO AT TREGONING & COMPANY

THROUGH NOVEMBER 29

Anthony Mastromatteo, Frank Oriti, Michael Zigmond: The New Real
BONFOEY GALLERY

THROUGH DECEMBER 5

True Story: Hadley K. Connor and Sarah Curry
HEDGE GALLERY

THROUGH DECEMBER 18

Machined Senses
THE SCULPTURE CENTER

//benitez_vogl: {skin} D.E.E.P.- Digital Ephemeral Epidermal Patterns, and Przemyslaw Jasielski: Minotaur
THE SCULPTURE CENTER

THROUGH DEC 18

Japanese Fiber Art MINI part II
THE SCULPTURE CENTER

THROUGH DECEMBER 19

Liz Maugans: Screen Plays
1POINT618GALLERY.COM

THROUGH DECEMBER 20

Community Works: Artist as Social Agent
GUND BUILDING, CLEVELAND INSTITUTE OF ART

THROUGH DECEMBER 30

Heights Arts Holiday Store
HEIGHTS ARTS

THROUGH DECEMBER 31

The Artists Speak
ARTISTS ARCHIVES OF THE WESTERN RESERVE

THROUGH JANUARY 4

Limelight: Local Art and Artists
BECK CENTER FOR THE ARTS

NOVEMBER

21 Third Fridays
78TH STREET STUDIOS

21 Don Harvey: drawings and photography
Todd Schroeder: paintings
Thomas Frontini: paintings
Wendy Partridge: books

Contemporary Letterpress printing and the book arts in Northeast Ohio have blossomed thanks to lots of people, including the founders of Artist Books Cleveland. But when it comes to empowering other artists, none has likely done more than Wendy Partridge. Nearly a decade ago, the quiet printer singlehandedly ensured that the heavy letterpress machines would make the move from Zygote's old location to the current studio. And since then, there and at the Morgan Conservatory, she has taught countless students the basics, from setting type to cleaning up the presses. Meanwhile, she has continued her own poetic practice, making books with movable type, and innovative techniques such as pressure printing. Check out her eloquent collection at Busta's, and you'll see that letterpress ink can be ethereal, soft edged, moody, and natural looking. Her work is marked by strong environmental and literary sensibilities, and of course impeccable printing skills. Through December 27 at William Busta Gallery, 2731 Prospect Ave, Cleveland. Call 216.298-9071 or go to williambustagallery.com.

29 Downtown in December
Free trolley service 11:30 a.m. - 5:30 p.m. Saturdays through December.

DECEMBER

4 Members Sneak Peak at Annual Holiday Sale: 6 – 9 pm
WATERLOO ARTS

5 Walk All Over Waterloo
WATERLOO

5 Annual Holiday Sale
WATERLOO ARTS

6 Free First Saturdays
MOCA

12 Tremont Art Walk
TREMONT

14 Constructed Identities

Images don't just report the reality of their subjects, but inevitably editorialize. Even photography, both by technique and by the moments it immortalizes, can't help but contribute to what we know of people and things The Cleveland Museum of Art delves into that dynamic with this collection of photography that has helped to define the likes of Mick Jagger (through the polaroids by Andy Warhol), Robert F. Kennedy (through the eyes of Henri Cartier-Bresson), and more. It's on view through April 26, 2015 at the Cleveland Museum of Art, 11150 East Blvd., Cleveland. Call 216.421.7350, or go to clevelandart.org.

19 Third Fridays
78TH STREET STUDIOS

[FOR OPENING RECEPTIONS, HOURS, AND OTHER DETAILS, SEE EACH ORGANIZATION'S PAGE]

THROUGH JANUARY 16

GIFS and video in the Vault
SPACES

El Daino, Laurin Dopfner, Annette Jung, James Kerr, Milos Rejkovic AKA Sholim, Dana Sperry
SPACES

THROUGH JANUARY 17

Anicka Yi: Death
TRANSFORMER STATION

Julia Wachtel
TRANSFORMER STATION

THROUGH JANUARY 18

Ferran Adria: Notes on Creativity
MOCA

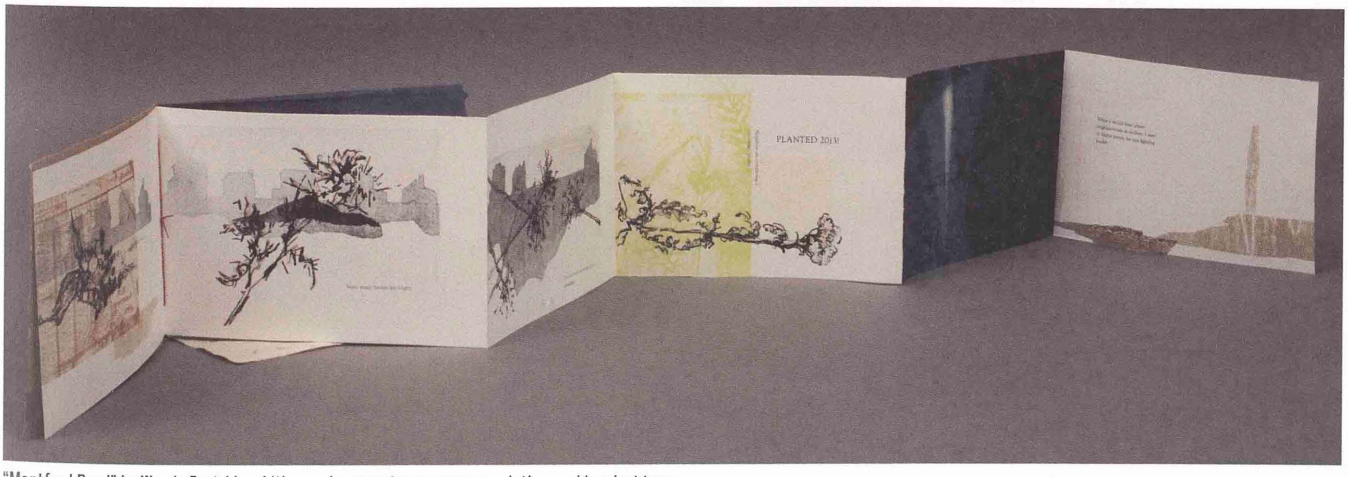
Kirk Mangus: Things Love
MOCA

Jennifer Steinkamp Installation: Judy Crook, 4
MOCA

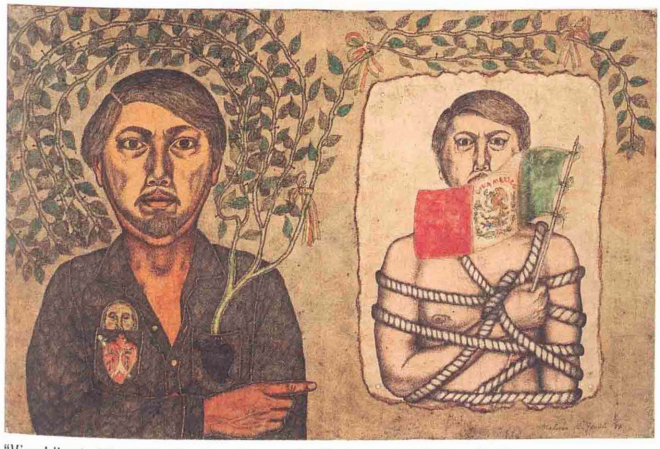
THROUGH JUNE 28

Latin American and Latino Art

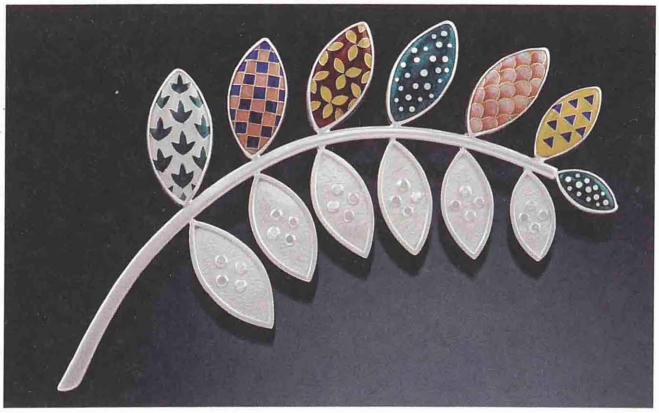
Visual art—especially murals and prints—have profoundly informed our understanding of Latin American culture and history. Art has given people if not a weapon, at least a voice in social, political, religious, race, and labor struggles, especially in the twentieth century. With support from collectors and philanthropists, The Allen Memorial Art Museum in Oberlin has amassed an impressive collection of such work, including work of Diego Rivera, Jose Clemente Orozco, David Alfaro, Guillermo Meza, and others. And this year the Allen offers not just a glimpse, but a solid exploration of the style and color that have so influenced the culture and what we know if it. The exhibit is complemented by conversation: talks by visiting artists Alfredo Jaar (March 5) and Edouard Duval-Carrie (April 2), as well as curator Denise Birkhofer (March 10) are noted later in these listings. Latin American and Latino Art is on exhibit through June 28, 2015 at the Allen Memorial Art Museum, 87 North Main Street, Oberlin. Call 440.775.8665, or go to oberlin.edu/amam.



"Montford Road" by Wendy Partridge. Lithography, monotype, pressure printing, and handset type.



"Viva Libertad," a 1986 mixed-media work by Mexican artist Nahum Zenil.



Large cloisonné branch brooch, by Michael Romanik. Romanik's trunk show is February 6 - 8 at Flux Metal Arts.

JANUARY 2015

1 **Heights Arts 15TH Annual New Year's Day Pancake Breakfast**
TOMMY'S RESTAURANT

2 **Walk All Over Waterloo**
WATERLOO

2 **Bits in Pieces: New Work by Andrew Reach**
Opening Reception 5 - 10 pm.
Exhibit through February 15
MARIA NEIL ART PROJECT

2 **Jeff Chiplis: sculpture**
Darius Steward: painting
Through February 14, 2015
WILLIAM BUSTA GALLERY

2 **Theater Tech Exhibition**
through January 7
GALLERIES AT CLEVELAND STATE UNIVERSITY

3 **Free First Saturdays**
MOCA

9 **Tremont Art Walk**
TREMONT

9 **Garmonbozia**
Some words just beg for research. Fans of David Lynch's *Twin Peaks* probably won't have to look up *Garmonbozia*, but for the rest of you, according to the Twin Peaks Wiki, "garmonbozia is negative spiritual energy of pain and suffering, or perhaps created from pain and suffering. ... Physically, it takes the shape of Creamed Corn. For the purposes of *CAN*, *Garmonbozia* is an exhibit of works by Diana Hlywiak and Steve Syd. Indeed, the two photographers' mutual appreciation of the quirky film maker (and of death metal, and photography) is what drew them together. Come for the opening of their exhibit from 5 to 9 pm Friday, and come back for their gallery talk at 1 pm Saturday to ask them about the gigantic, mobile pinhole camera they made out of a box truck. *Garmonbozia* is on exhibit through February 20 at the Cleveland Print Room, 2550 Superior Ave., Cleveland. Call 216.401.5981, or go to clevelandprintroom.com.

FEBRUARY

6 **Walk All Over Waterloo**
WATERLOO

6 **Michael Romanik: Cloisonné' Jewelry Trunk Show**
Creative Workforce Fellow Michael Romanik has been melting glass into intricate shapes defined by silver wire for more than 20 years. Over the years, his cloisonne jewelry has been inspired by everything from Celtic designs to natural forms, and recently by the printed patterns in fabric—which you might say brings full circle his studies of drawing, printmaking, and glass years ago at the Cleveland Institute of Art. The East Clevelander gives a look into a veritable treasure trove of his work just in time for Valentine's day, this week at Flux Metal Arts. There's an artist reception from 6 to 9 pm Friday, and the exhibit continues Saturday and Sunday. Bring your sweetie to 8827 Mentor Ave. Suite A, Mentor. Call 440.205.1770 or go to fluxmetalarts.com.

6 **Timothy Callaghan: paintings**
Taryn McMahon: prints, installation
Through March 7
WILLIAM BUSTA GALLERY

7 **Free First Saturdays**
MOCA

9 **Irina Koukhavna**
Exhibit through March 5
LINK GALLERY, KSU TRUMBULL CAMPUS

13 **Tremont Art Walk**
TREMONT

13 **Virginia Cascarilla: Paintings**
Through March 15
BECK CENTER FOR THE ARTS

MARCH

5 **First Thursday Visiting Artist Lectures**
5:30 pm: Alfredo Jaar. Galleries open til 8 pm.
ALLEN MEMORIAL ART MUSEUM, OBERLIN

6 **Walk All Over Waterloo**
WATERLOO

6 **National Arts Program Exhibit**
6 – 9 pm
presented by the City of Cleveland
WATERLOO ARTS

7 **Free First Saturdays**
MOCA

10 **Tuesday Tea**
2:30 pm—Denise Birkhofer: The Legacy of Mexicanidad: Neo-Mexicanism at the AMAM
ALLEN MEMORIAL ART MUSEUM, OBERLIN

13 **Douglas Max Utter: paintings, monotypes**
Elizabeth Emery: sculpture
Through April 25
WILLIAM BUSTA GALLERY

13 **Homegrown II**
opening reception 5-9pm
Artists' Gallery Talk, Saturday, March 14
Exhibit through April 26
CLEVELAND PRINT ROOM

13 **Tremont Art Walk**
TREMONT

20 **Third Fridays**
78TH STREET STUDIOS

15 **Mind Creatures: The Amazing World of Marvin Jones**
Only Human: Wrestling Entropy
Place and Vision: The Artistic Legacy of Masumi Hayashi
All through March 7
GALLERIES AT CLEVELAND STATE UNIVERSITY

15 **Pearls of Cleveland, though February 27**
ARTISTS ARCHIVES OF THE WESTERN RESERVE

15 **2015 W2S Artists R. Eric McMaster (New Work) and Julius Lyles (Welcome to the Watermelon Patch)**
Artists talk 5:30 – 8 pm. Exhibit through March 12
THE SCULPTURE CENTER

16 **Light Show**
Opening reception 6-9 pm. Exhibit through February 28
HEIGHTS ARTS

16 **Third Fridays**
78TH STREET STUDIOS

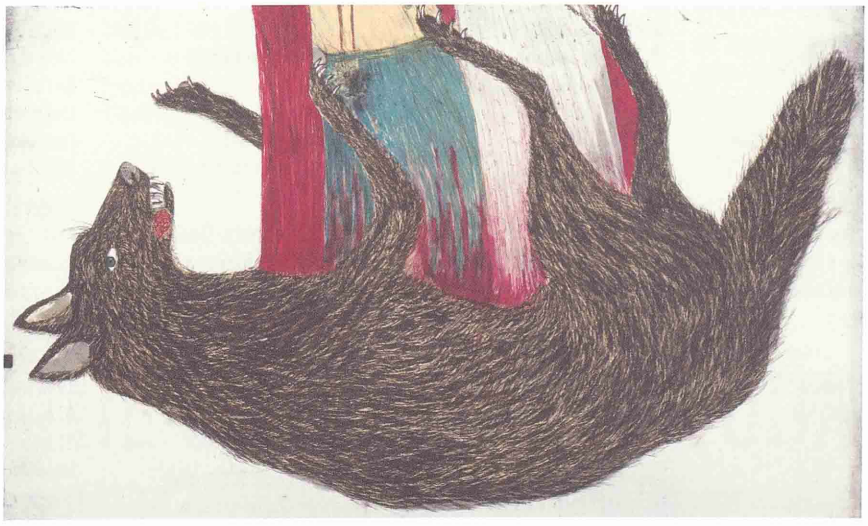
20 **SCAPE**
Opening reception 5-8 pm Friday, January 23. Exhibit through February 13
BALDWIN WALLACE UNIVERSITY FAWICK GALLERY

23 **Gregory Scott, In Still Motion, through April 11**
1POINT618GALLERY

15 **Bach Bartok Beatles**
3 pm at the Kalman & Pabst Photo Group, 3907 Perkins Avenue
HEIGHTS ARTS

20 **Third Fridays**
78TH STREET STUDIOS

20 **avaf@AMAM**
RICHARD D. BARON GALLERY, 65 E. COLLEGE ST., OBERLIN
through April 30
ALLEN MEMORIAL ART MUSEUM, OBERLIN



"Born" (detail), color litho by Kiki Smith, from the Cleveland Museum of Art's *Contemporary Prints* exhibition.

22 **Contemporary Prints**
Thanks in part to the Print Club of Cleveland, The Cleveland Museum of Art's collection of contemporary prints is a deep look into ways contemporary artists use old and even ancient printmaking techniques to make new work. Artists from the US and abroad are represented, including Richard Tuttle, Andrew Raftery, Rosemarie Trockel, Yizhak Elyashiv, Louise Bourgeois, Felix Gonzales-Torres, Annette Lemieux, Thomas Novkowski, and Christiane Baumgartner. Many of these prints have never been exhibited. Through July 26 at the Cleveland Museum of Art, 11150 East Blvd., Cleveland. Call 216.421.7350, or go to clevelandart.org.

28 **FIRST symposium**
CLEVELAND INSTITUTE OF ART

31 **Women to Watch - Ohio**
public opening reception, April 2, 6-8pm; panel discussion, April 10, 12:15 pm; exhibition through May 2
GUND BUILDING, CLEVELAND INSTITUTE OF ART

APRIL

2 **First Thursday Visiting Artist Lectures**
April 2, 5:30 pm—Edouard Duval-Carrié
Galleries remain open until 8 pm.
ALLEN MEMORIAL ART MUSEUM, OBERLIN

MEMBERS OF THE COLLECTIVE ARTS NETWORK

Galleries and Organizations

1point618 Gallery
6421 Detroit Avenue
Cleveland, Ohio 44102
1point618gallery.com
216.281.1618

Akron Art Museum
One South High Street
Akron, Ohio 44308
akronartmuseum.org
330.376.9185

Allen Memorial Art Museum
Oberlin College
87 North Main Street
Oberlin, Ohio 44074
oberlin.edu/amam
440.775.8665

Art Books Cleveland
c/o The Morgan Conservatory
1754 East 47th Street
Cleveland, Ohio 44103
artbookscleveland@yahoo.com
216.361.9255

The ArtCraft Building
2570 Superior Avenue
Cleveland, Ohio 44114
artcraftstudio.wordpress.com
216.407.3685

Art Forum Framing Studio
17798 Detroit Avenue
Lakewood, Ohio 44107
artforumframing.com
216.221.6500

Art House
3119 Denison Avenue
Cleveland, Ohio 44109
arthouseinc.org
216.398.8556

Arts In Strongsville
strongsvillearts.org
440.668.4848

Artists of the Rubber City
The Box Gallery
140 East Market Street
Akron, Ohio 44308

ARTneo
17801 Detroit Avenue
Lakewood, Ohio 44107
artneo.org
216.227.9507

Art Source Inc
23600 Mercantile Road Suite A
Beachwood, Ohio 44122
216.464.0898
rothcollection@sbcglobal.net

Art Therapy Studio
12200 Fairhill Road
Cleveland, Ohio 44120
arttherapystudio.org
216.791.9303

Artists Archives of the Western Reserve
1834 East 123rd Street
Cleveland, Ohio 44106-1910
artistsarchives.org
216.721.9020

ArtSpace-Cleveland
1400 East 30th Street
Cleveland, Ohio 44114
artspacecleveland.org
216.421.4355

BAYarts
28795 Lake Road
Bay Village, Ohio 44140
bayarts.net
440.871.6543

Beck Center for the Arts
17801 Detroit Avenue
Lakewood, Ohio 44107
216.521.2540
beckcenter.org

Bonfoey Gallery
1710 Euclid Avenue
Cleveland, Ohio 44114
bonfoey.com
216.621.0178

Center for Arts Inspired Learning
13110 Shaker Square, C203
Cleveland, Ohio 44120
arts-inspiredlearning.org
216.561.5005

City Artists At Work
2218 Superior Avenue
Cleveland, Ohio 44114
cityartistsatwork.org

Cleveland Arts Prize
PO Box 21126
Cleveland, Ohio 44121
clevelandartsprize.org

Cleveland Institute of Art
11141 East Boulevard
Cleveland, Ohio 44106
cia.edu
800.223.4700

Cleveland Museum of Art
11150 East Boulevard
Cleveland, Ohio 44106
clevelandart.org
216.421.7350

Cleveland Print Room
2550 Superior Avenue
Cleveland, Ohio 44114
clevelandprintroom.com
216.401.5981

The Cleveland State University Art Gallery
1307 Euclid Avenue
Cleveland, Ohio 44115
www.csuohio.edu/artgallery
216.687.2103

Community Partnership for Arts and Culture
1900 Superior Avenue, Suite 130
Cleveland, Ohio 44114
216.575.0331
cpacbiz.org

Convivium33 Gallery
1433 East 33rd Street
Cleveland, Ohio 44114
josaphatartshall.com
216.881.7828

Corcoran Fine Art, Ltd.
12610 Larchmere Blvd.
Cleveland, Ohio 44120
corcoranfinearts.com
216.767.0770

The Davis Sculpture Foundation
1274 West Boulevard
Cleveland, Ohio 44102
godwinelkins@earthlink.net
216.651.0376

Donna Marchetti Design
donnamarchettidesign.com

Fairmount Center for the Arts
8400 Fairmount Road
Novelty, Ohio 44072
fairmountcenter.org
440.338.3171

The Florence O'Donnell Wasmer Gallery
Ursuline College
2550 Lander Road
Pepper Pike, Ohio 44124
ursuline.edu
440.646.8121

Flux Metal Arts
8827 Mentor Avenue, Suite A
Mentor, Ohio 44060
flffluxmetalarts.com
440.205.1770

FORUM artspace
1300 West 78th Street
Cleveland, Ohio 44107
forumartspace.com
614.378.9877

Fra Angelica Studios
530 Euclid Avenue, Suite 36
Cleveland, Ohio 44115
fraangelicastudio.com
216.574.4810

Gray Haus Studios
Bay Village, Ohio 44140
christy@grayhausstudios.com
grayhausstudios.com
216.393.7533

Group Ten Gallery
138 Burbick Way
Kent, Ohio 44240
grouptengallery.com
330.678.7890

Harris Stanton Gallery
2301 West Market Street
Akron, Ohio 44313
harrisstantongallery.com
330.867.7600

Hartshorn Studios
2342 Professor Avenue
Tremont Arts District,
Ohio 44113
hartshornstudios.com
216.403.2734

HEDGE Gallery
1300 West 78th Street,
Suite 200
Cleveland, Ohio 44102
Facebook: HEDGE Gallery
216.650.4201

Heights Arts Gallery
2175 Lee Road
Cleveland Heights, Ohio 44118
heightsarts.org
216.371.3457

ICA Art Conservation
2915 Detroit Avenue
Cleveland, Ohio 44113
216.658.8700
ica-artconservation.org

Kenneth Paul Lesko Gallery
1305 West 80th Street
Cleveland, Ohio 44102
kennethpaullesko.com
216.631.6719

Kokoon Arts Gallery
1305 West 80th Street
Cleveland, Ohio 44102
wgsproductions.com
216.832.8212

Lakeland Community College
7700 Clocktower Drive
Kirtland, Ohio 44094
lakelandcc.edu/gallery
440.525.7029

LAND Studio
1939 West 25th Street, Suite 200
Cleveland, Ohio 44113
land-studio.org
216.621.5413

Loren Naji Studio Gallery
2138 West 25th Street
Cleveland, Ohio 44113
lorennaji.com
216.621.6644

M. Gentile Studios
1588 East 40th Street #1A
Cleveland, Ohio 44103
mgentilestudios.com
216.881.2818

Maria Neil Art Project
15813 Waterloo Road
Cleveland, Ohio 44110
Marianeilartproject.com
216.481.7722

Massillon Museum
121 Lincoln Way E.
Massillon, Ohio 44646
Massillonmuseum.org
330.833.4061

MOCA Cleveland
11400 Euclid Avenue
Cleveland, Ohio 44106
mocacleveland.org
216.421.8671

The Morgan Art of Papermaking Conservatory & Educational Foundation
1754 East 47th Street
Cleveland, Ohio 44103
morganconservatory.org
216.361.9255

Negative Space
3820 Superior Avenue
Cleveland, Ohio 44114
thinknegativespace.com
216.485.3195

Northern Ohio Art Dealers Association
info@ohioart.org
ohioart.org

Orange Art Center
31500 Chagrin Boulevard
Pepper Pike, Ohio 44124
orangeartcenter.org
216.831.5130

The Print Club of Cleveland
11150 East Boulevard
Cleveland, Ohio 44106
printclubcleveland.org
216.707.2579

Screw Factory Artists
13000 Athens Avenue
Lakewood, Ohio 44107
screwfactoryartists.com
216.521.0088 (studio rentals)

The Sculpture Center
1834 East 123 Street
Cleveland, Ohio 44106
sculpturecenter.org
216.229.6527

Shaheen Gallery
740 W Superior Avenue
Cleveland, Ohio 44113
shaheengallery.com
216.830.8888

Shaker Historical Society
16740 South Park Boulevard
Shaker Heights, Ohio 44120
shakerhistoricalsociety.org
216.921.1201

Society for Photographic Education
2530 Superior Avenue, Suite 403
Cleveland, Ohio 44114
spenational.org

SPACES
2220 Superior Viaduct
Cleveland, Ohio 44113
spacesgallery.org
216.621.2314

Survival Kit
1305 West 80th, Suite 303
Cleveland Ohio 44102
survivalkitgallery.com
216.533.4885

TerraVista Studios
1400 East 30th, Street #401
Cleveland, Ohio 44114
terravistastudios.com
216.523.1387

Thomas French Fine Art
thomasfrenchffiifineart.com
330.867.1679

Transformer Station
1460 West 29th Street
Cleveland, Ohio 44113
transformerstation.org

Tregoning and Co.
1305 West 78th Street
Cleveland, Ohio 44102
tregoningandco.com
216.281.8626

Tremont Art Walk
tremontartwalk.com

Valley Art Center
155 Bell Street
Chagrin Falls, Ohio 44022
valleyartcenter.org
440.247.7507

Waterloo Arts
15605 Waterloo Road
Cleveland, Ohio 44110
artscollinwood.org
216.692.9500

Westlake-Westshore Arts Council
PO Box 45189
Westlake, Ohio 44145
w-wac.org

William Busta Gallery
2731 Prospect Avenue
Cleveland, Ohio 44115
williambustagallery.com
216.298.9071

Zygote Press
1410 East 30th Street
Cleveland, Ohio 44114
zygotepress.com
216.621.2900

Individual Artists

Herb Ascherman
ascherman.com

David Bergholz
davidbergholz.com

Kevin Busta Industrial Furnishings
kevinbusta.com

John Carlson Studios
carlsonstudio.net

Design Culture Cleveland
designculturecleveland.com

JoAnn Dickey
joanndickey.com

Susie Frazier
susiefrazierart.com

Michael Gill
gyroscopethattakesyouplaces.wordpress.com

Diane Hoeptner
dianehoeptner.com

Leslie Edwards Humez
clevelandartsculpture.weebly.com

Debra Lawrence
deblawrencecontemporary.com

Jason Lehrer
jdlehrer @ yahoo.com

Liz Maugans
lizmaugans.com

Jason K. Milburn
jasonkmilburn.com

Erin O'Brien
erin-obrien.blogspot.com

Eric Rippert
ericrippert.com

Steven Standley Galleries

Judy Takács
judytakacspaintspeople.com

Dawn Tekler
dawntekler.com

Dan Tranberg
dantranbergstudio.com

Douglas Max Utter
douglasutter.com

Dr. Marie A. Simon and John Michael Zayac
theznotes.com

SUBSCRIBE TO THE *CAN JOURNAL* TODAY!

Your subscription supports and sustains the *CAN Journal* while having it delivered right to your door.

CAN gives Northeast Ohio galleries, artists, and organizations a reliable, collective, inclusive, coordinated voice—a way to inform, educate, and preview shows, as well as to discuss what's going on in the region's art scene. To sustain this important new kind of collaborative media, we need your support.

So for the first time, we're offering a support and subscription program. For a gift of $50 or more, you'll get a year's subscription to *CAN Journal*, mailed to your home. Just fill out this form and mail it to CAN's new address with a check payable to SCSDC. THANK YOU!

name _____

address _____

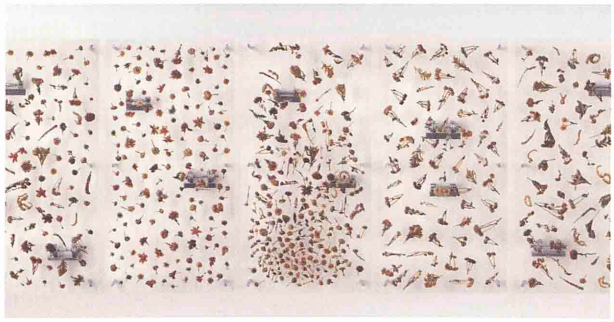
city _____

state _____ zip _____

Send with a check payable to SCSDC to: CAN Support/Subscription
c/o SCSDC
4205 St. Clair Avenue
Cleveland, Ohio 44103

CMA at Transformer Station

THE CLEVELAND MUSEUM OF ART



Julia Wachtel

Anicka Yi: Death

The Cleveland Museum of Art presents *Julia Wachtel* and *Anicka Yi: Death,* on view at Transformer Station in Ohio City, **now through Saturday, January 17, 2015**. The CMA shares the programming of contemporary art exhibitions and special events with Transformer Station every year.

Clevelandart.org

(L to R) ***Landscape No. 15 (Mutant Ninja Chernobyl)*** (detail), 1991. Julia Wachtel (American, born 1956). Oil, Flashe, and screen ink on canvas; 152 x 335 cm. Private collection. © Julia Wachtel. Photo: Alan Wiener. ***Life Serves Up the Occasional Pink Unicorn*** (detail), 2013. Anicka Yi (Korean, b. 1971). Tempura-fried flowers, resin, Plexiglas, stainless steel shelves, chrome-plated dumbbells; 243.84 x 629.92 x 15.24 cm. Photo courtesy of 47 Canal, NY. Photo: Daniel Portnoy.

ZYGOTE PRESS WANTS...

ARTISTS Monthly Locker and Studio Rentals to our collaborative shop. [affordable rates and 24-7-365 access]

NEW MEMBERS New memberships with amazing perks with discounts on printing, open-studio, classes, framing and more for only $40. [contact www.zygotepress.org]

TO PARTICIPATE IN OUR...

OPEN STUDIO Bi-weekly-Four hour sessions with access to our shop for $20/member. Every Wednesdays and Saturdays from noon-4pm.

ONE-ON-ONE Session provides a customized learning situation, so people can learn printmaking techniques suitable to their experience level. Artists can purchase hourly instruction to learn specific techniques or processes at $35/hour.

CLASSES AND WORKSHOPS Check out the vast array of classes and workshops we offer throughout the year on our new website www.zygotepress.org.

EDITIONING AND PRINT FOR HIRE Artists wanting to diversify their market and create multiple hand-pulled prints-come and work with our skilled printers and collaborators who are here to pull your editions, posters, and make your special projects realized.

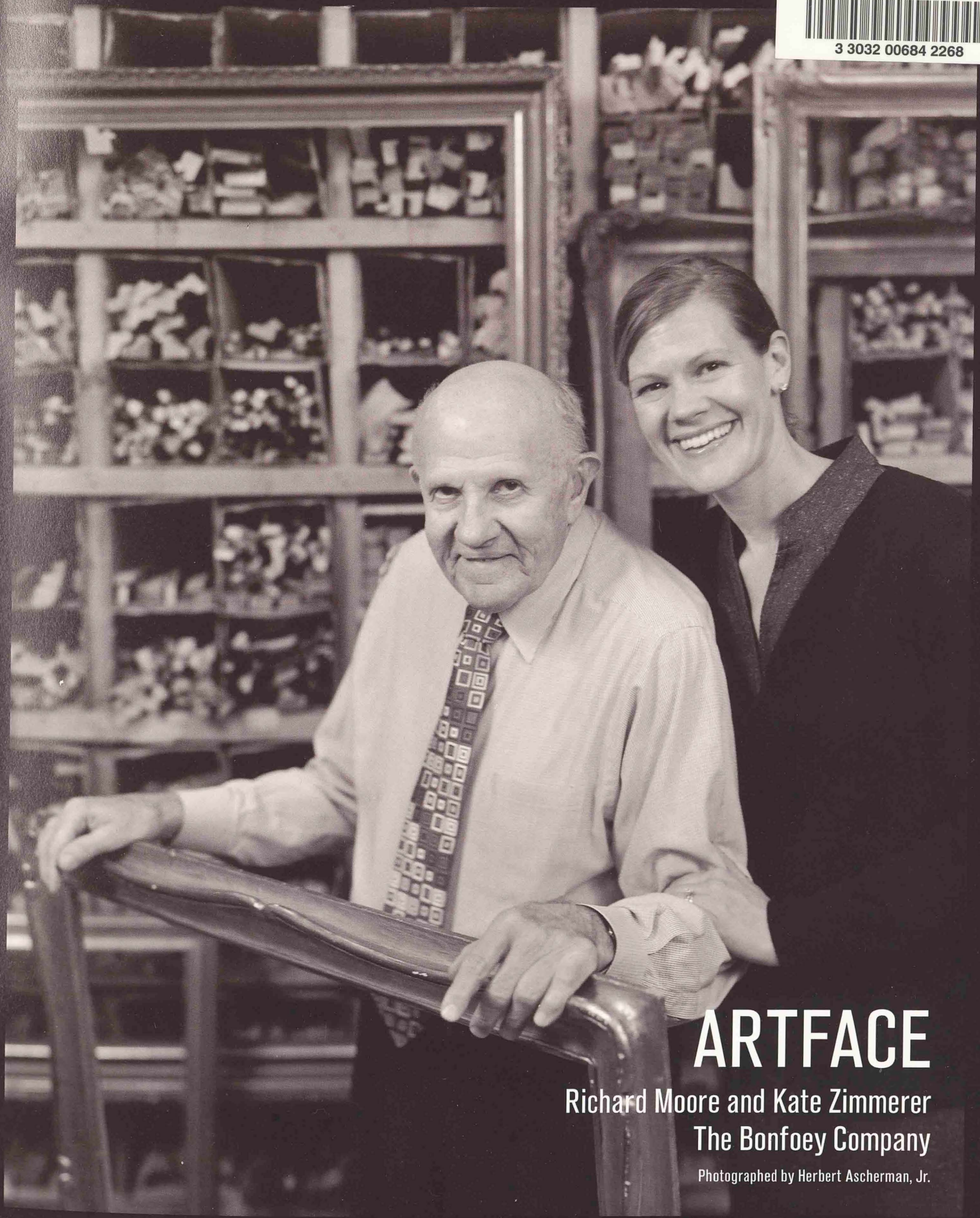
zygote zygote zygote zygote zygote zygote zygote zygote

Z

fine art press

Photo: Michael Loderstedt
Design: JoAnn Dickey

CLEVELAND MUSEUM OF ART
3 3032 00684 2268



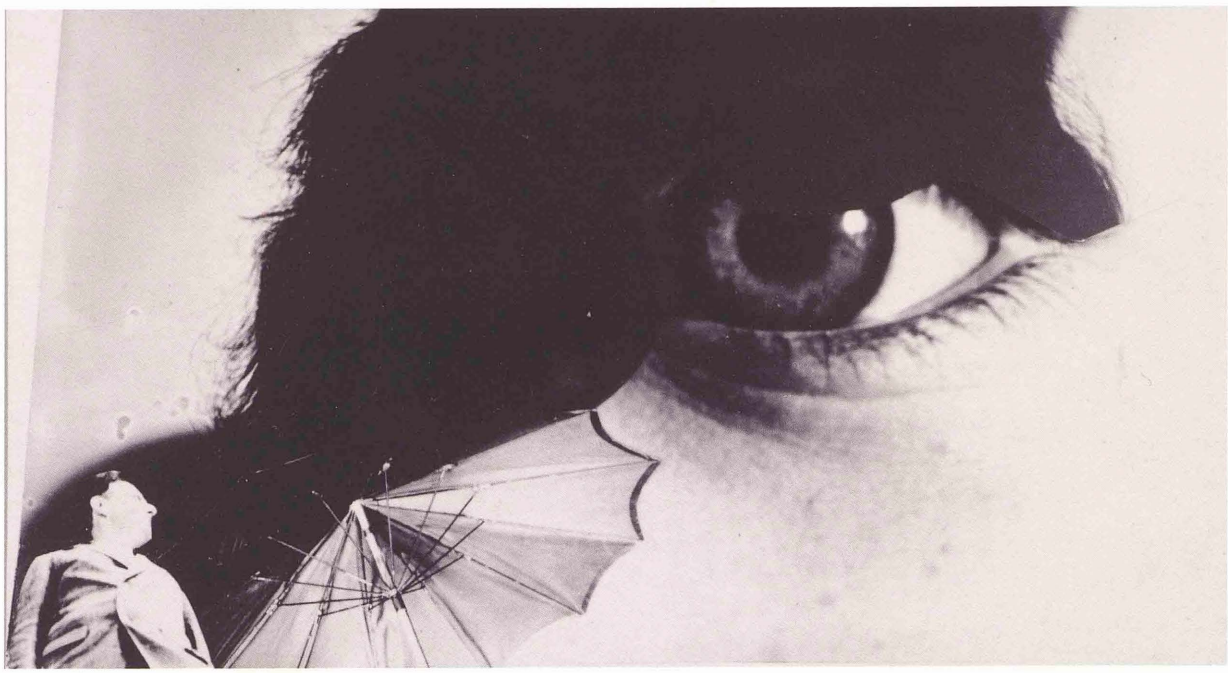
ARTFACE

Richard Moore and Kate Zimmerer
The Bonfoey Company

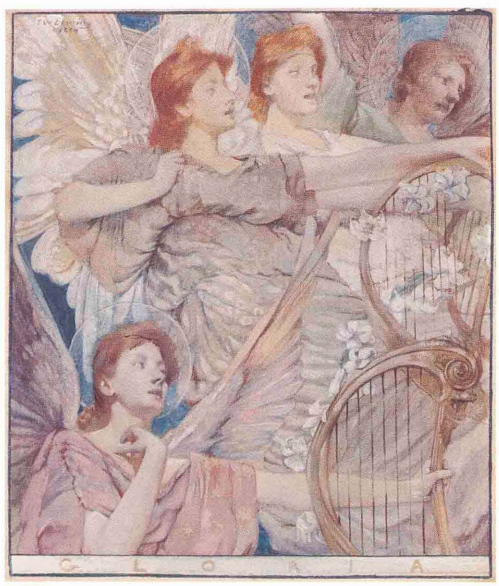
Photographed by Herbert Ascherman, Jr.

If a small business survives three years, that's generally a good sign. Founded in 1893 by Asher Bonfoey, and passed along to George Moore in 1939, The Bonfoey Company is now in its third generation of stewardship by Moore's family. Richard Moore increased the gallery's commitment to exhibiting art and representing artists in the seventies, and currently represents some of Cleveland's most prominent artists. He and his daughter Kate Zimmerer continue the legacy of making hand carved frames, custom gold leafing, and top quality restoration, as well as exhibits by the likes of Frank Oriti, Dana Oldfather, Mary Lou Ferbert, Susan Squires, Harriet Moore Ballard, and dozens more. Richard quipped that this photo should be titled "Beauty and the Beast." Kate's response: "Nothing could be further from the truth!"

Exhibitions inspired by our permanent collection.



On view this season at the Cleveland Museum of Art



Epic Systems: Three Monumental Paintings by Jennifer Bartlett
Through February 22, 2015

Maine Sublime: Frederic Church's "Twilight in the Wilderness"
Through January 25, 2015

Jacob Lawrence: The Toussaint L'Overture Series
Through January 4, 2015

Forbidden Games: Surrealist and Modernist Photography
Through January 11, 2015

Constructed Identities
December 14, 2014 – April 26, 2015

Themes and Variations: Musical Drawings and Prints
January 25 – May 17, 2015

The Novel and the Bizarre: Salvator Rosa's Scenes of Witchcraft
February 15 – June 14, 2015

Senufo: Art and Identity in West Africa
February 22 – May 31, 2015

clevelandart.org

THE CLEVELAND MUSEUM OF ART

Explore the collection using the free CMA ARTLENS app. Download it today. Stay connected.

Photo Eye (Foto-Auge), 1927, printed 1938–40. Anton Stankowski (German, 1906–1998). Gelatin silver print, montage, from negatives with handwork; 10.9 x 14.5 cm. The Cleveland Museum of Art, John L. Severance Fund 2007.122. © Stankowski-Stiftung.

Gloria, 1884. Thomas Wilmer Dewing (American, 1851–1938). Gouache over graphite; 30.8 x 27.8 cm. The Cleveland Museum of Art, The Fanny Tewksbury King Collection 1956.722.